CARPATHO-RUSYN AMERICAN

A Newsletter on Carpatho-Rusyn Ethnic Heritage

Vol. II, No. 1 Spring 1979

From the earliest times, human beings have anticipated the spring season of the year with celebrations depicting the rebirth of life. For vast numbers of people during the Christian era, this expectation of the reawakening of vegetable life was radically transformed, infused with a new meaning. The Resurrection of Christ in the spring implied not only a rebirth of life but a total renewal of the spirit. The Resurrection announced a most astounding message and left a deep impression on the psyche and spirit of human beings. For all Christians, the celebration of the Resurrection is a central feast observed during the course of the liturgical year.

Among Rusyns, whether Byzantine Catholic or Orthodox, ancient Slavic spring traditions marking the rebirth of life in the mountain villages of what is now eastern Slovakia and western Ukraine have been intertwined over the centuries with their Christian celebration of the Paschal Feast. The Paschal ritual among Rusyn Christians thus has become truly "Rusynized." It is a genuine personal expression of the people responding to the Gift of the Resurrection with the gifts of their folkways and folk art.

The Rusyn Christian celebration of the Resurrection is particularly spectacular. It is a pageant which appeals to all the senses and involves one's entire being—intellectually, spiritually, physically. The mind is stimulated by the profound and mystical poetry of the hymns and readings, the spirit soars with the music under a midnight sky on the eve of the Feast, and the body is satisfied with the symbol-laden foods of the Paschal basket—bread, cheese, horseradish, decorated eggs—brought to the church for a blessing. Traditions such as the last are what give the celebration its unique place in the universal Christian celebration of Pascha. And the persistence of such traditions is of prime interest to those concerned with the survival and transmission of ethnic culture in this country.

Not long ago I received a letter from a woman subscriber to this newsletter, Ms. Georgianna Kostak, who told me that she was an instructor in *pysankŷ*—egg decorating—an art linked to the Paschal celebration and highly regarded among Rusyns and Ukrainians in particular. She offered to write an article describing the process of *pysankŷ*, which is included in this issue, and told me not only how she herself first became interested in the art, but also some old legends connected to it. I would like to relate both of these last items in her words:

"The art of *pysankŷ* is very old and is usually passed on from parent to child along with the traditional patterns and hints for achieving special effects. In my case, this is only partly true. As a child, I learned to decorate eggs with wax and to produce eggs with varying designs, but only in one color and hard-boiled since these eggs were usually eaten. After being blessed, many of the best eggs were taken to the cemetery on Pascha and placed on the graves of our loved ones. Even today my family still adheres to this old tradition. It is a way of sharing the feast with loved ones that have gone on before us.

"As for my own interest in *pysankŷ*, I remember, as a child, sitting by the table with my sisters as we tried to make the designs that my mother described to us. My father had taught my sisters how to work with the wax and make the eggs, but since he died when we were very young, my mother would tell us what designs to put on the eggs. I had always wanted to be able to create the beautiful multicolored eggs that I had seen, but was unsuccessful since I used the wrong dyes and the wrong tools.

"About fifteen years ago during Great Lent, a close family friend, Father Nicholas Kraynak, brought me his tools, but most of all his skills and knowledge. The first eggs that I made I promptly destroyed and announced to my mother that it was hopeless and I would never learn. Both Father Nicholas and my mother urged me to keep trying. One of my proudest moments came while my mother sat alongside me as I worked on *pysankŷ*. 'I'm so pleased with your being able to make such beautiful *pysankŷ*. Your father would be so proud of you.' It is a memory I will always cherish, for my mother always encouraged us to be proud of our heritage and to maintain the traditions of our people. She died the next morning, and the *pysankŷ* created that night were among the things that we placed in her coffin. Through the years I have been pleased to share this art with anyone that is interested by giving demonstrations and helping teach people in classes or individually.

"There are many legends associated with *pysankŷ*. One of my favorites is from the Hucul people of the Carpathian Mountains. The Huculs believe that the fate of the world depends on *pysankŷ*. The world will exist for as long as people continue to make *pysankŷ*. If the custom ceases, evil, in the form of an ancient vicious monster chained to a cliff, will destroy the world. Each year the evil monster's disciples keep a record of the *pysankŷ* made all over the world. When only a few are made, his chain loosens and evil spreads throughout the world. When many are made, his chains become tight and love increases and conquers evil.

"Another legend, also from the Huculs, links *pysankŷ* with the Virgin Mary. The legend relates that Mary decorated eggs to offer to Pilate in return for her Son's life. As she prepared the eggs, her tears fell on them and left dots of brilliant colors. When she came to Pilate, she fell on her knees in grief and the eggs fell from her apron and rolled over the floor to all the corners of the world. Thus, during Pascha, eggs decorated with *pysankŷ* are distributed in memory of Christ's teachings of peace and love. When you make *pysankŷ*, remember that the legends say that you are helping to hold back evil in the world and also to commemorate Christ's teachings."

Ms. Kostak also mentioned that she would welcome hearing from readers with questions about *pysankŷ*. Her address is: 7 Giard Drive, Apartment 6, Baltimore, Maryland 21207. I would like to add that people like Ms. Kostak are a great source of pride and provide us with models which we should try to emulate in the celebration and perpetuation of our ethnic culture.

Patricia Krafcik

The Carpatho-Rusyn Wedding: Conclusion

Following the church ceremony, the wedding party and some guests assemble at the home of the bride's parents. In some villages each person gets a glass of vodka as they enter the house. The wedding party shares the bride's wedding pascha, each member breaking a piece off by hand and passing the loaf on to the next. The bride is presented with a bed, linens, a hope chest, a *peryna* (feather tick quilt), perhaps a cradle, and so on. There is constant singing and joking, and much happiness and excitement. The wedding party then packs the bride's belongings onto a wagon. As they walk to the groom's house, many articles are carried "za holovok"—on the head or balanced between head and shoulders. The wedding party and guests now make a procession to the *hostyna,* the reception and wedding feast at the groom's house. Sometimes the *hostyna* is at a special picnic ground or hall or even at the *korčma.*

When the wedding party arrives at the *hostyna*, the mother of the groom greets them, saying "Slava Isusu Chrystu" (Glory to Jesus Christ) and they respond with "Slava na vikȳ" (Glory forever). She offers them the traditional welcome of bread and salt which is placed on a wooden tray or dish covered by a beautiful cloth or *ručnyk*. The bread and salt is a sign of generous hospitality, bread being the basic sustenance of humanity and salt a valuable food preservative and spice. There are hugs and kisses and shouts of "vitaj, vitaj" (greetings, greetings).

Soon the priest undertakes the Ceremony of the Common Cup in which the newlyweds share a cup of wine presented by him as a spiritual blessing. This symbolizes the sharing involved in life to those who are now united in the common life of marriage.

The *peršȳj družba* (best man) delivers his special *vinčovanije*—a wish or toast—and all respond with raised glasses saying "na zdorovja" (to your health). In some regions, the toast may evoke the response of "tak daj Bože" (may God grant it so). The feast then begins while the musicians serenade with song and dance music. Foods such as *čornȳj chlib* (black bread), *haluškȳ* (fried cabbage and dumplings or noodles), *kolbasȳ, makovnykȳ* (poppyseed rolls), *orichovnykȳ* (nut rolls), *bandurkȳ* (potatoes), *kaša* (rice porridge), *pirohȳ, kolači* (cakes), *palenka* (whiskey), and fresh cheese are served. Dancing and singing soon follow.

In the Rusyn wedding, the final ceremony is the *čepčovanije*, the capping of the bride. As tradition prescribes, this is the final step toward completing the recognition of the newlyweds' married status. While singing special verses for the *čepčovanije,* the *svaškȳ* (matrons of honor) take the wreath off the bride's head and put in its place a *čepec*—a woman's cap. The *starosta* (senior spokesman) and *starša svaška* (matron of honor) join the bride and groom and call everyone to dance with the bride and to give a contribution. Here, some people say "ješče naša, ne jest vaša, daj taljara, bude vaša" (she's still ours, not yet yours, give some money and she will be yours). The *starosta* and *starša svaška* start the bridal dance, sometimes called the *rjadovȳj,* by singing "tota krasna nevista, lem pre tebe virosla, vozmij tȳ ju ko sobi, a miluj ju do smertȳ" (this beautiful bride has grown up especially for you, take her and love her, until death do you part). The term *rjadovȳj* designates waiting in a row, and in the dance by this name one waits in a line to dance with the bride. The groom goes first, then the family and guests take their turn. Everybody contributes to help the new couple get a good start in life. Finally, the bride's mother ties a scarf over the *čepec* and kisses her daughter. The groom then returns to dance with his bride.

After the bridal dance, the Carpatho-Rusyn wedding continues, frequently for three days and three nights. This continuation from the second day is called the *popravyna*. Usually the day after the wedding, the people who worked to prepare the wedding area are invited and treated by the bride and groom's family. The *popravyna* is considered a time for talking, eating, dancing, and singing in a relaxed informal atmosphere. People go home and sleep, then come back. Sometimes the length of the wedding depends on the wealth of the bride's parents. At the same time, even the poorest Rusyn family would sacrifice a great deal to have their daughter married well. In times of great plenty, the wedding celebrations might last as long as a week. After the celebration, everyone goes home to start work the next day.

In an otherwise difficult political and economic environment, Carpatho-Rusyn weddings greatly enriched the lives of the people. For a thousand years, the customs and traditions of Eastern Rite Christianity enabled Carpatho-Rusyn civilization to survive physically and culturally. That the Carpatho-Rusyns have survived is a testimony to their resiliency, their ability to enjoy life, and their deep faith in God.

Jerry Jumba
Music Director and Choreographer
Slavjane Folk Ensemble

CORRECTION

In part 1 of the Carpatho-Rusyn Wedding article that appeared in issue 3 (1978), lines 22–25 in column 2 should read: The young women wear nice clothes and a special *vinec* or floral wreath in their hair. The young men wear a *bugrejda* or floral arrangement on their hats and carry two walking sticks tied with ribbons, one stick to represent each family.

The word *pysankȳ* comes from the verb *pysaty,* to write. And that is how these beautiful eggs are created. The designs are actually written on the egg. Of course, it is not quite that simple, but it is really not as complex as most people think. In this article, I shall attempt to give you some basic hints and aids to help you create your own beautiful *pysankȳ.*

To get started you will need a few items, most of which can be used over and over again. *Egg dyes*—not the regular ones available in stores each spring, but special ones available from ethnic stores such as Hanusey's in Philadelphia or Surma and Arka in New York City. These dyes can be kept in sealed jars and used from year to year. I use one cup peanut butter jars and they are ideal. *Kistka/stylus*—used to apply the wax to the egg. These are also available from the above mentioned stores or can be hand made. It is good to have a fine one and a heavy one. *Straight pens*—remember the old writing pens? Not speedball but regular pens. These are especially helpful in writing the really fine lines and can be used in place of the kistka. *Rubber bands*—some wide and some narrow, to be used as guide bands to help in making straight lines. *Beeswax candles or cakes*—if you can get candles it is easier, but if not, the cakes can be used and are also available from the same stores. Beeswax must be used because of its high melting point, better covering ability, and greater resistance to dyes. I get the ends of candles used in church and they are perfect. *Soft cloths*—to dry the eggs and also to hold the eggs to prevent oils from your hand getting on the eggs. An old white glove will serve the same purpose. *Eggs*—clean white raw eggs. If it is necessary to wash the eggs, do not use soap, just water. Eggs should be blemish free and room temperature. Cold eggs will cause the wax to break off and will ruin your patterns. Boiling the eggs removes some of the oils from the egg and the dyes will not adhere as well. Soap also removes these oils. The eggs can be blown out after they are decorated, but this is not necessary since they will eventually dry out. *Thinned shellac*—to use as a glaze on the finished egg. The shellac is thinned with alcohol and applied with a lintless cloth. *Spoons or egg dippers.*

Once your supplies are assembled, you are ready to begin. A prayer to God for help in creating the egg is usually offered. It is important to know beforehand what patterns and colors you plan to use in your design. After you become an expert, you will create your own designs. But for now it is easier to follow a pattern. Many designs are traditional, and I have included some at the end of this article. A rubber band stretched around the egg is helpful for dividing the egg and for assuring straight lines. You can trace the lines softly with a pencil. The pencil lines will come off when all the wax is removed. Do not erase pencil lines. The eraser will leave marks on the egg that will hinder the dye from taking.

The candle is lit and the ritual begins. Your hands must be clean and dry. You can use either the glove on your hand or hold the egg in a soft, clean cloth. Hold the kistka as you would a regular pen and dip the tip into the flame. If you are using a beeswax candle you then dip the kistka/pen into the little pool of wax that forms around the flame. If you are using a regular candle and beeswax cake, heat the kistka/pen in the flame and then dip it into the cake of wax. Before writing on the egg, test the flow of wax by writing on newspaper first. By doing this any blots will go on the paper and not on the egg. Continue to write in with wax any parts of the egg that you wish to remain white. Before putting the egg into its first dye bath, I usually put the egg into a vinegar and water bath for a few minutes. This helps to set the dyes. It can be done before or after the first wax lines but must be done before the first dye bath.

The first dye bath is always the lightest color and you should then proceed from the lightest to the darkest colors. After the egg emerges from the first dye bath, then write on the portions of the design that you wish to remain that color. The wax actually seals in the color and prevents dye from adhering to that spot. If small areas of blue or green are to be in the design, paint them on the white egg and then seal them in with wax. This will be the best way to achieve your effects with those colors because blue and green are hard to dye after other colors and sometimes come out differently. If you want to use two colors of the same intensity—or have large areas of blue or green in your design—you must "bleach" out the preceding color. For example, if you want to use a large amount of green and have just used bright red, you can dip the egg in sauerkraut juice to "bleach" out the red. You can even "bleach" the egg after the last dark color to end up with a very light background. Another effective bleach is a solution of baking soda and water or a gentle commercial bleach. Care must be taken not to damage the wax lines.

After you have applied all your designs, you will end up with an egg that is all wax covered and usually very dark or black. At this point your pattern is sometimes discernible, but usually not. You are now ready to remove the wax. This can be done most easily by placing the egg on a soft cloth or tissue in a low oven—about 250°—and when the wax begins to melt rub the egg very gently with the cloth until the wax is removed. Another method is to hold the egg next to, but not directly in, a candle flame. As the wax begins to melt, wipe with a cloth or tissues. Repeat until all wax is removed. This is the most exciting part of the whole process, for it is at this point that you finally see the rewards of your efforts. The end product is a beautiful *pysanka* ready to be shellacked for a permanent high gloss and to be taken to church on Pascha to be blessed and then either taken to the cemetery or given to someone special.

Georgianna Kostak

Some examples of traditional *pysankŷ*

THE HISTORICAL CONTEXT OF THE CARPATHO-RUSYNS

In Part 3 of this article, the author discussed the effects of the 1649 church Union of Užhorod, the revolution of 1848 in the Habsburg Empire, and the establishment of the Dual Monarchy of Austria and Hungary in 1867-68. He concluded with a reference to the policy of magyarization undertaken by the Hungarians' toward the non-Magyar peoples of the Empire, including the Rusyns.—Editor.

(Part 4)

But the wheels of fortune worked against the Magyars. In World War I they were allied with the Germans, whose defeat led to the collapse of Hungary and for that matter the end of the Austrian Habsburg, the German Hohenzollern, and the Ottoman Empires. Upon the ruins of Central Europe were created new states, among them Czechoslovakia. Subcarpathian Rus' was to find itself in Czechoslovakia, thanks to the efforts of Gregory I. Zsatkovich, a young Rusyn-born lawyer from Pittsburgh. Zsatkovich was an emissary of the American Council of Uhro-Rusins, and in 1918 he negotiated with Tomáš G. Masaryk, the future president of Czechoslovakia who was then in the United States working for his own people's independence. It should be stressed that Zsatkovich considered Carpatho-Rusyns to be a separate nationality also worthy of independence, and that at a meeting of the Mid-European Union held in America's Independence Hall in Philadelphia at the end of October 1918, all the delegates from other East-Central European countries recognized the right of Subcarpathian Rus' (then called Uhro-Rusinia) to be considered a separate country. Zsatkovich decided on union with Czechoslovakia, later agreed to by Rusyns in Užhorod on May 8, 1919, and for his services he was appointed first governor of Subcarpathian Rus', the easternmost of the four provinces of Czechoslovakia.

The new regime, directed from Prague, instituted a program of social, economic, and cultural reforms which continued for the next two decades, but the Czechs were not willing to fulfill two of Zsatkovich's original demands: complete autonomy, and the unification of about 100,000 Rusyns living under Slovak administration in the Prešov Region.

(9) One of these goals, autonomy, was finally achieved in 1938. In September of that year, the Chancellor of Nazi Germany, Adolf Hitler, together with the cooperation of Great Britain, France, and Italy, forced Czechoslovakia to sign the Munich Pact, which deprived the country of its German-inhabited territory in Bohemia and Moravia. Within a month,

the remainder of Czechoslovakia was transformed into a federal state, with Slovakia and Subcarpathian Rus' receiving their long awaited autonomy. By November 1938, an autonomous government in Užhorod, and later Chust, was led by local Ukrainophiles, Monsignor Avhustyn Vološyn and Julijan Revaj who renamed the province Carpatho-Ukraine. Elections were held to a Subcarpathian parliament in February 1939, and on March 15, 1939 this parliament declared Carpatho-Ukraine to be an independent state. These achievements were not to last long, because that same day the Hungarian army, with the approval of Hitler, attacked Carpatho-Ukraine and reunited the area once again with Hungary. The 100,000 or so Rusyns in the Prešov Region remained under an administration governed from Bratislava, which became the capital of a separate Slovak state. This was basically the situation for Carpatho-Rusyns during the years of the Second World War.

(10) Meanwhile, Czechoslovak president Edvard Beneš set up a government-in-exile in London and gained the approval of the Allied Powers—the United States, Great Britain, France, and the Soviet Union—that after the war Czechoslovakia should be reconstructed according to its boundaries before the Munich conference, that is, it should include Subcarpathian Rus'. It is interesting to note that in the United States Carpatho-Rusyn immigrants who in the 1920's and 1930's had become disillusioned with Czechoslovakia and protested its control of the homeland, now objected to the Hungarian occupation and looked forward to the return to Czechoslovak rule.

But the real decisions in this matter were being made in Moscow, and by late 1944, when the Soviet Red Army crossed into Subcarpathian Rus', it had no intention of giving it up. Arguing that the local population was Ukrainian, a conference was organized in a theater in Mukačevo on November 26, 1944. The delegates sent a petition to Stalin asking that the Subcarpathians be united with "their mother Ukraine." This wish was fulfilled in June 1945, when a treaty signed between Prague and Moscow recognized the region as the Transcarpathian Oblast' of the Soviet Ukraine. Again, the Rusyns of the Prešov Region in eastern Slovakia remained within the reconstituted state of Czechoslovakia. This is the political situation that has lasted until today.

Paul R. Magocsi

Rare photograph of Subcarpathian political leaders on the eve of autonomy. Photographed in Prague, October 5, 1938. First row, l. to r.: Dr. Stepan Fencik, Dr. Edmund Bačinskij, Dr. Ivan Parkanyi, Dr. Pavel Kossej, Andrej Brodij
Second row, l. to r.: Michal Demko, Petr Židovskij, Mykola Dolinaj, Dr. Ivan P'ešč̆ak, Julijan Revaj

Nova dumka (New Idea), Vol. IV, Nos. 9 and 10 (Vukovar, 1975), 120 and 104 p.

Nova dumka began in 1971 as the first serial publication for Rusyns in Yugoslavia that is not published in the Vojvodina, the traditional cultural center. This journal appears two or three times annually in Vukovar, a city in the Srem region of the Croatian Republic. It is also the first Yugoslav journal to represent two related, yet distinct national minorities, and as such is published by the Union of Rusyns and Ukrainians of Croatia. Nonetheless, the editor-in-chief Vlado Kostelnyk and most of the contributors are Rusyns, so that the majority of articles appear in the Vojvodinian (Bačka) Rusyn language. Some also appear in Ukrainian or Croatian, although articles submitted in Ukrainian from Czechoslovakia, the Soviet Union, or the United States are translated into Vojvodinian Rusyn.

All issues of the profusely illustrated journal-size *Nova dumka* contain popular-style articles about Rusyn and Ukrainian life and cultural activity in Yugoslavia (especially Croatia) as well as scholarly studies. Among the latter to appear in 1975 are: Aleksander Duličenko's linguistic analysis of the poetic language of Havryjil Kostel'nyk; an article on the fiftieth anniversary of the first Vojvodinian Rusyn newspaper, *Rusky novyny* (1934-1941), and Vlado Kostel'nyk's review of the writings of Aleksander Duličenko, the Soviet specialist (from Siberia) on Yugoslavia's Rusyns.

Ja naviky pryjšov u žyttja (I've Come to Life Forever). Užhorod: Karpaty, 1975, 176 p.

This is a collection of 22 short sketches by friends and colleagues of the young poet Dmitrij Vakarov, who was killed during the Second World War by the Hungarian regime and who has subsequently become a symbol of wartime resistance and heroism in Soviet Subcarpathia. Also included are two critical essays about Vakarov and a bibliography of his works and of writings about him.

Ollík, Teodor. "Niektoré skúsenosti a poznatky z vyzkumu kultúry ukrajinskej národnosti v ČSSR" (Some Results and Notes from Research on the Culture of the Ukrainian Nationality in the Czechoslovak Socialist Republic). *Stav a úkoly výzkumu národnostní otázky v ČSSR*. Opava: Slezský ústav ČSAV, 1975, pp. 325–337.

This article provides the results of a survey undertaken in the Rusyn-inhabited Prešov Region between 1971 and 1975. An important question was that of national identity, and this study, based on 300 respondants, provides a rare insight into the conditions which cause many Carpatho-Rusyns/Ukrainians in Czechoslovakia to identify themselves as Slovaks.

Procko, Bohdan P. "The Establishment of the Ruthenian Church in the United States, 1884–1907," *Pennsylvania History*, Vol. XLII, No. 2 (Bloomsburg, Pa., 1975), pp. 137–154.

This is a brief, and perhaps the best, discussion of the early history of the Greek Catholic Church in the United States. The author analyzes with objectivity and sympathy the difficult relations with the American Latin-rite hierarchy and the deeply rooted causes for the existing divisions in the "Ruthenian" (i.e. Greek Catholic) community which eventually led to separate Carpatho-Rusyn and Galician Ukrainian church and secular organizations.

Renoff, Richard, and Reynolds, Stephen, eds. *Proceedings of the Conference on Carpatho-Ruthenian Immigration.* Cambridge, Mass.: Harvard Ukrainian Research Institute Sources and Documents Series, 1975, xxiv and 111 p.

This volume contains a more or less verbatim record of a conference held at Harvard University in June, 1974. Six speakers presented outlines of proposed projects dealing with Carpatho-Rusyns in the United States. These included: Edward Kasinec (bibliography), Paul R. Magocsi and Walter C. Warzeski (anthology of historical documents), Michał Łesiów (written language), Andrew Perejda (settlement patterns), and Stephen Reynolds (religious music). Nine other persons were in attendance and participated in an interesting discussion that focused on the problem of nomenclature and informational exchange.

The research proposal submitted to the National Endowment for the Humanities is printed in an appendix and the whole volume is provided with copious notes by the editors. A preface written by the distinguished historian of American immigration, Oscar Handlin, stresses the significance of studying Carpatho-Rusyn immigrants. Hopefully, some of the projects discussed in this book will be realized.

(Available from the Carpatho-Rusyn Research Center for $5.00).

Sen'ka, Ivan M. *Jak začuju kolomyjku* (How I Hear the Kolomyjka). Užhorod: Karpaty, 1975, 200 p.

The kolomyjka is one of the most popular Carpathian songs and dances. The compiler has put together 3,252 lines of kolomyjkas collected in 126 villages throughout Subcarpathian Rus'. Also included is a brief analysis of the kolomyjka as an art form and 8 beautiful full-page color scenes from the Carpathians.

OUR FRONT COVER

Wayside cross, Luh (Transcarpathian Oblast', Soviet Ukraine), photographed 1921.

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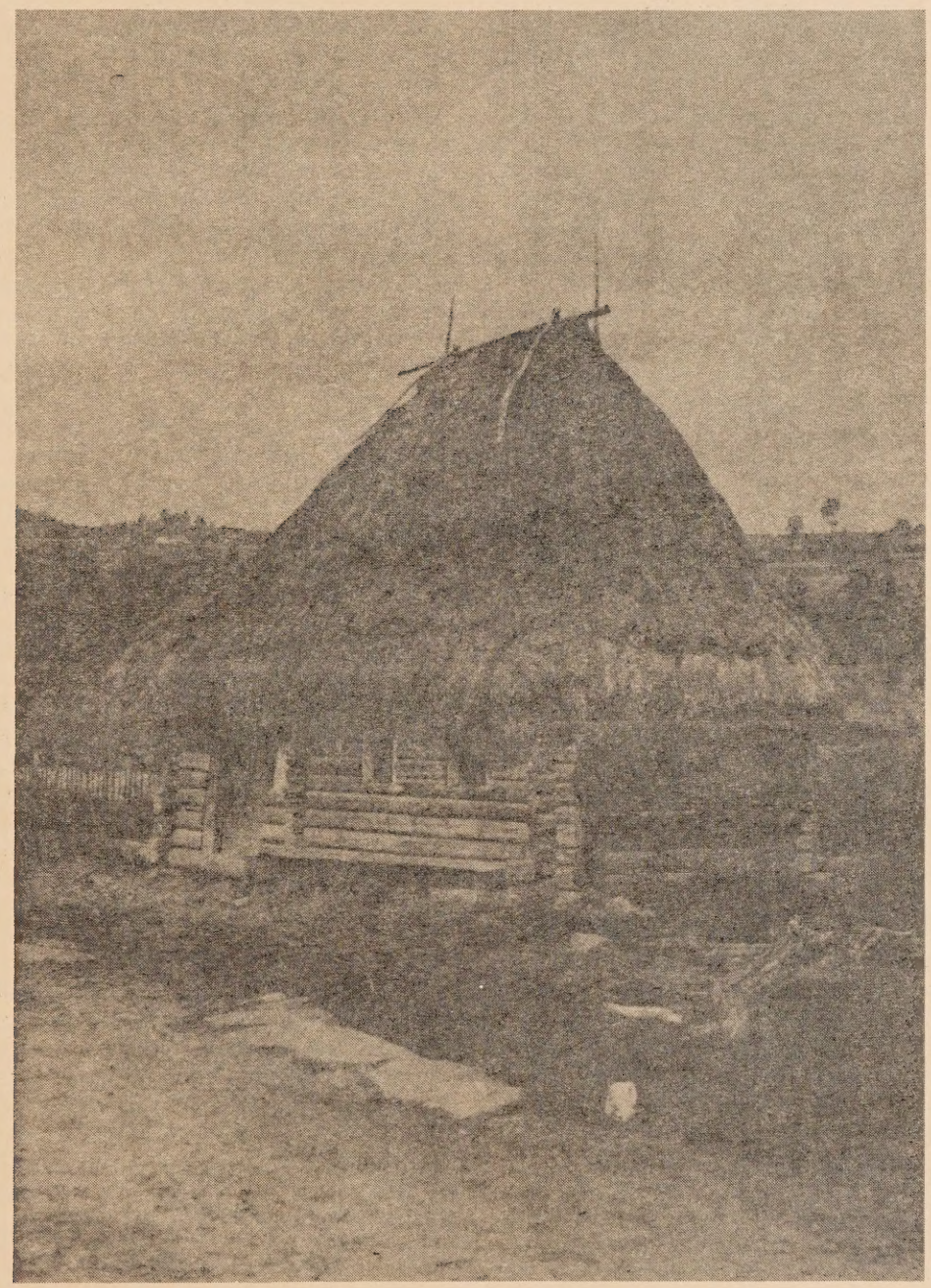

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I remember first meeting him. It was during a reception held in the spring of 1978 across from the Metropolitan Museum of Art on Manhattan's upper east side in a marvelous old stone mansion which now houses both the Ukrainian Institute of America and the Carpathian Research Center. I was immediately struck by the stately carriage of this elderly man, by the warm glow in his dark eyes and the gracious manner in which he lifted my hand to his lips in a beautiful gesture of old-style respect no longer observed in our modern society. His broad Slavic face was lined with the wisdom of age and reflected the full, rich, courageous, and often dangerous life he had led in his youth and middle years as a political activist in Subcarpathian Rus'. Before moving on to greet other visitors, he invited me back to his home overlooking Fifth Avenue—to come and talk whenever I could drop in—and I knew his was a sincere welcome.

But it was only at the beginning of this year that I finally did return to the stone mansion and came to know Julian better. Although his active role in the politics of his homeland had ceased, Julian possessed a passionate interest in the unresolved problems of his people—the social, political, ethnic, and national problems. He had pursued his activities in the era after World War I into the agonizing days on the brink of the World War II. He was a pragmatic man, and had sought the best, freest possible life for his people. He had lived and observed intensely, learning much in his seventy-nine years, and experienced acutely the desire to give of himself and his knowledge to us of the younger generations that we might better grasp our origins and understand the tempestuous history which scattered so many of our people far from their homeland. Julian had conceived the idea of holding a symposium to discuss the recent book, *The Shaping of a National Identity: Subcarpathian Rus' 1848-1948,* by Dr. Paul R. Magocsi, to whom he had been a mentor and a dear friend. He asked me to help plan the symposium, and our frequent meetings for this purpose provided me with the opportunity of getting to know him on a close, personal level.

Stepping off the hectic sidewalks of New York City, I would be greeted by Julian's warm smile and ushered into the cool darkness of the old stone mansion with a 'welcome home!' In the afternoons, Julian might be finishing up a meeting with others who had come to talk—visitors, friends who had dropped by, and often students. When we met in the evenings, he never failed to bring out a tray of refreshments, himself enjoying a glass of wine as much as his thirsty guest. We would speak seriously, planning our symposium, Julian often reminding me not to forget this or that, always concerned for the sensitivities of others, urging us to exert our ultimate efforts, encouraging us to take pride in our people. And he was never without a genuine and subtle sense of humor. Whether the day was gloomy, overcast, or dancing with city sunshine, I always left feeling somehow richer in my soul for those few minutes spent with him.

I spoke with Julian by phone slightly more than a week before the symposium scheduled for the sixth of May in order to verify last-minute details. After we exchanged the traditional Paschal greeting—*Christos voskres! Vo istinu voskres!* (Christ is risen! Truly He is risen!)—Julian, with a smile in his voice, said that it was time for me to start addressing him as 'Uncle Julian' rather than Mr. Revay. Ah, I thought, his is a true Slavic soul which abhors unnecessary distances between friends. And but three days later, an accidental fall on a staircase released that wondrous Slavic soul to the Lord, and Julian Revay passed away.

Saturday morning, the fifth of May, dawned with a most brilliant spring sunshine. St. Mary's Byzantine Catholic Church where Julian had been a choir member and a much-beloved parishioner quickly filled to overflowing. All around me, I caught subdued snatches of the gentle tones of the language my grandparents had spoken. The entire eastern wall of the church, a maze of large pieces of colored glass depicting scenes from the life of Christ, was bathed in sun, and as the sunlight filtered through the glass, it was both tempered in its brightness and enriched by the flaming reds, vivid yellows, and serene blues. Julian's casket was brought into the church and, as is customary, was placed in the center aisle at the front. I noted with a start that the glowing yellows of the glass icon of the resurrection fell squarely over the very casket as if embracing it.

The combined liturgy and funeral service commenced. Melodies of the hymns and plainchant unique to Carpatho-Rusyn Christians rose and fell like the Carpathian mountains and valleys native to the region. The funereal 'Alleluia, alleluia, alleluia' was sung not in a heavy minor mode but in a major key, hauntingly poignant at this moment of mourning. The alleluia surged over and over, breaking the tyranny of the measured bar of music, tearing free, wafting to the ceiling and beyond, mingling with the sweet incense and the colors of the spring morning.

I closed my eyes and tried to visualize Julian as I had seen him last. But the elderly man was gone! In his place, I saw rising before me a youthful man, his thick brown hair tossed by a mountain breeze, his dark eyes flashing, searching the green hills in the distance, his broad shoulders held proudly, his heart bursting with love for his people. And I knew then that while we here in New York City sang our alleluias for the deceased man in the casket, the real Julian was already far away. Indeed, he had returned home.

Patricia Krafcik

Julian Revay was one of the most active and popular leaders in Subcarpathian Rus' before World War II. He was born in the small Rusyn village of Mirča (Ung county), about 20 miles north of Užhorod, in what is today the Transcarpathian oblast of the Soviet Ukraine. His father was a teacher, who had instilled in him the importance of education. Julian had just finished *gymnasium* (high school) in Užhorod and had begun to teach in an elementary school when World War I came to a close. In a few months time (May 1919), his homeland became part of the democratic Czechoslovak Republic. Under the new regime, Revay took an active part in the new teacher's organizations, and in 1923 he was appointed supervisor of the economic and administrative section of the Ministry of Education in Užhorod. He subsequently served as a school inspector, secretary of the Pedagogical Society, editor of the official teacher's journal, *Učytel'*, and an active member of the Teacher's Assembly (Hromada), the Prosvita Society, and the Plast scouting organization. He also co-authored an elementary language primer which went through two editions (1931 and 1937) as well as a Rusyn-Magyar (1923) and Magyar-Rusyn (1928) dictionary. These early writings were all in Rusyn vernacular, although by the 1930s Revay began to write only in literary Ukrainian.

Revay's political career began as early as 1914, when as a teenager he attended political meetings with his older brother Fedir, who operated a printshop in Užhorod. It was also under his brother's influence that Revay joined the Subcarpathian branch of the International Socialist Party, which in 1920 evolved into the Social Democratic Party. The Social Democrats chose Revay to represent them as their Subcarpathian deputy in the Czechoslovak Parliament in Prague (1935-1938).

By the 1930s, Revay's political credo had become fixed: he was committed to the view that Subcarpathian Rusyns were part of the Ukrainian nationality, but he believed their future would be best secured if they gained autonomy and remained under Czechoslovak rule.

In October 1938, Czechoslovakia was transformed into a federal state and Subcarpathian Rus' received its long-awaited autonomy. The influential Revay was appointed Minister of Commerce and Public Works in the first autonomous government (October 1938). In the following months, he authored the Czechoslovak bill for Subcarpathian autonomy, represented the region in negotiations for economic agreements with Germany, and was elected to the new Carpatho-Ukrainian provincial diet. Under the pressure of foreign events, the Carpatho-Ukrainian government declared its independence (which was to last for one day—March 15, 1939) and Revay was chosen Prime Minister and Minister of Foreign Affairs. Revay was already in Prague when the Hungarian Army invaded the region

(March 16). He was never again to see his homeland, spending the years of World War II in Prague and, when the Soviet Red Army arrived in the Czech capital, fleeing to the American forces in May, 1945. After a few years in West Germany, he came to the United States in 1948.

The ever-active Revay continued to be a community leader in the New World. Living in New York City, he became director of the Ukrainian-American credit association Samopomich, director of the office of the Ukrainian Congress Committee of America, and administrative director of the Ukrainian Institute. Despite his activity in Ukrainian affairs, he never forgot his Subcarpathian homeland. He founded the Carpathian Research Center in New York City and tried, if not always successfully, to find a common ground between the older Rusyn-American community and the post-World War II Ukrainian immigrants from the region. Until his accidental death in April 1979, just a few months before his eightieth birthday, Julian Revay remained a staunch supporter of the *Carpatho-Rusyn American* and hoped that it would succeed in bringing the heritage of his homeland to the descendants of the early Rusyn immigrants in America.

In Part 4 of this article, the author discussed the emergence of Subcarpathian Rus' as an individual province within Czechoslovakia after World War I; the development of the region's autonomous government in 1938-1939; and finally the post-World War II division of the Carpatho-Rusyns between eastern Slovakia and the Transcarpathian Oblast' of Soviet Ukraine. —Editor.

(Part 5)

Let us now turn to the problem of nationalism and national identity. At the outset, it should be stressed that individuals are not born with a sense of national consciousness. Rather, nationalism is an ideology which has to be learned like any other. Such learning usually takes place in school. What does all this mean for peoples who live in large states with many nationalities? Well, quite simply that when a person is growing up, as in eastern Europe, he or she often has a choice of one or more nationalities with which to identify. Let us take a young Slovak speaker living during the nineteenth century; he might have identified himself and, most importantly, felt himself to be a Slovak, or a Magyar, or a Czech. Similarly, a native of eastern Galicia might have considered himself and have become a Ukrainian, a Russian, a Pole, or even an Austrian, since Galicia was a province within the Austrian part of the Empire. Of course, the choices were not limitless. The Slovak speaker, for instance, could not become a Frenchman or Chinaman.

The point is that national identity is *not an absolute,* and that there is often a degree of choice involved. This is especially the case within border areas, that is, within territories that are between two or more civilizations. Historically, Alsatians might have become Germans or Frenchmen; Luxembourgers: French, German, or remain Luxembourgish; Macedonians might have become conscious Serbians, Bulgarians, Greeks, or remain Macedonians. I could go on, but I think the point is clear. Carpatho-Rusyns have also had several choices open to them; namely, to remain conscious Rusyns, or to become Magyars, Slovaks, Ukrainians, or Russians. To be sure, the decisive factors influencing this choice of national affiliation are as much dependent on the attitudes of individuals and their particular social and cultural level, as on external forces such as the designs of one or more political states.

Modern nationalism, as we know it today in Europe, got its start during the late eighteenth century. Before then, and in some places even still today, people if asked would usually identify themselves as being from this or that village or county, or as a member of a specific religious community. Like most ideologies, nationalism was at first propogated by a small group of educated elite—an intelligentsia—and it was their task to try to convince people to identify themselves as part of a larger group who may have lived in one territory, have spoken similar or related dialects, have had similar customs, and perhaps have been of the same religion. One by one the nationalities of Europe went through this reeducation process: first the English and French, with the help of existing states; then the Germans, Italians, Poles, Czechs, Serbs, and other European peoples under the guidance of their own intelligentsias. This development basically took place during the nineteenth century, but some people, like the Macedonians and the Carpatho-Rusyns, did not really experience nationalism on a large scale until the twentieth century.

This does not mean they had no nationally-conscious leaders before then. They did. In fact, one could argue that as early as the eighteenth century, Rusyns had their own nationalists, like the renowned Bishop of Mukačevo, Andrej Bačins'kyj, who set up Rusyn elementary schools, introduced Rusyn as the official language in church administration, and who tried to unite the Rusyns of Galicia and Hungary into one Greek Catholic Diocese. But in the decades before 1848, a Carpatho-Rusyn national movement never really got off the ground, even though these were decades when their immediate neighbors—the Slovaks, Magyars, and Galician Rusyns (later Ukrainians)—were experiencing national revivals. Were there not perhaps enough educated Rusyns to act as leaders at this time? Not really. After all, there were talented writers like the philosopher Vasyl Dovhovyč, and the historiáns and linguists Michail Lučkaj and Ivan Fogarašij. But these were isolated individuals; to implement a viable national movement, many more leaders would be needed. And although some had existed, they often left the homeland, usually for Galicia, the Ukraine, or Russia. The East became a kind of cultural safety-valve, where the Subcarpathian intelligentsia could escape the social or political pressures they might have felt at home.

Among the many who left their homeland were: Ivan Orlaj, an influential physician in Russia; Michail Baludjanskij, the first rector of St. Petersburg University; and Petro Lodij, surgeon to the tsarist court. Then there was the young Jurij Venelin who went to Moscow to become a physician, but who became even more famous by writing the first scholarly study of the Bulgarian people, who in turn regard him as the father of their nation. Nor did the exodus eastward stop during the nineteenth century, another famous Subcarpathian being the painter and art critic Igor Grabar, who became director of the famed Tretjakov Gallery in Moscow and later director of the Institute of the History of Art at the Soviet Academy of Sciences in Moscow. In these individuals, there was excellent material for a Rusyn nationalist intelligentsia, but instead their talents were used in other lands.

(To be continued)

Paul R. Magocsi

Suško, Ladislav. "German Policy towards Slovakia and Carpatho-Ukraine in the Period from the September Crisis in 1938 up to the Splitting of Czechoslovakia in March 1939," *Studia historica slovaca,* VIII (Bratislava, 1975), pp. 111-155.

This extensive study is an English translation of a work that first appeared in Slovak in the *Československý časopis historický* (1973). It traces the foreign designs of Hungary and Poland toward Subcarpathian Rus' before the Munich Pact of September 1938, then it outlines German policy toward the region during its five months of autonomy (October 1938-March 1939). The author is critical of the Subcarpathian leadership and he often overemphasizes the influence of Hitler's Germany on local Ukrainophile politicians.

Švetlosc (Enlightenment), Vol. XIII, Nos. 1-4 (Novi Sad, 1975), 384 p. and 40, 55, 48 p.

In the words of its subtitle, *Švetlosc* is a quarterly "journal of literature, culture, and social questions." It is written entirely in the Vojvodinian (Bačka) Rusyn language of Yugoslavia. Besides new literary works by local Rusyn authors and translations from world literatures (including Pushkin and Tolstoy), this volume contains several essays in literary criticism, contemporary politics, book reviews, and scholarly studies by Arpad Lebl on the social structure of Rusyns in Yugoslavia and by Peter Király on the language of East Slovak/Carpatho-Rusyn speaking villages in present-day Hungary.

Tajemnycja skljanoji hory: zakarpats'ki narodni kazky, zibrani Mychajlom Fincyc'kym (Secrets of the Glass Mountain: Transcarpathian Folk Tales Collected by Mychajlo Fincyc'kyj). Užhorod: Karpaty, 1975, 192 p.

The present volume is a Ukrainian translation of a Hungarian volume that had appeared under the title *A vasorrú Indzibaba: kárpátukrajnai népmesék* (Budapest, 1970). The latter is actually a collection of 40 folk tales from all over Subcarpathian Rus', written down during the 1860's by Mychajlo Fincyc'kyj (1842-1916), who translated them from the Carpatho-Rusyn original into Hungarian just before his death. Jurij Škrobynec' has translated them from Hungarian into Ukrainian for this volume, although the publisher has unfortunately edited out those portions which were thought to be inappropriate for the modern reader as well as changing all references like *magyar-orosz* (Hungarian Russian), *orosz* (Russian), *ruszin* (Rusyn), *rutén* (Ruthenian), and *kisorosz* (Little Russian) to Transcarpathian Ukrainian.

Tvorčosc: hlasnik družtva za rusky jazyk y lyteraturu (Works: Organ of the Society for Rusyn Language and Literature), Vol. I, No. 1 (Novi Sad, 1975), 100 p.

This is the initial issue of the first journal to be published by Rusyns in Yugoslavia that deals exclusively with scholarly problems. It is edited by Djura Varga and is written entirely in Vojvodinian Rusyn, a standardized language internationally recognized as the fourth and newest East Slavic language. The issue includes 11 articles, mostly dealing with linguistic problems, and concludes with a list of the 229 members of the Society for Rusyn Language and Literature, as well as a list of its projects for the next five years (1976-1980).

Zapysky Naukovoho Tovarystva KSUT (Proceedings of the Scientific Society), No. 3 (Prešov, 1975), 132 p.

This is the third issue of the newest Ukrainian-language scholarly journal in Czechoslovakia published by the Scientific Society (est. in 1968) of the Cultural Society of Ukrainian Workers (KSUT). It includes 12 articles and 1 review, the most important dealing with problems of the spoken and written language of the Rusyn population in the Prešov Region.

LANGUAGE

May I offer you something to drink?	Móže bȳ ste dášto výpyly? (Móh-zheh buh steh dáh-shtoh vúh-py-ly?)
Would you like something to eat?	Móže bȳ ste dášto zajíly? (Móh-zheh buh steh dáh-shtoh zah-yée-ly?)
Yes.	Hej. (Hey.)
No.	N'y. N'yt. (Ny. Nyt.)
What do you want?	Što chóčete? (Shtóh hóh-cheh-teh?)

Pittsburgh, Pa. On November 29, 1978, the "Living Heritage" Series broadcast on WYEP FM featured a program moderated by Mr. Marcel Kopp and devoted to the Carpatho-Rusyns. Representatives from five Rusyn cultural and performing groups in the Pittsburgh area participated. Discussed in the program were Carpatho-Rusyn history, immigration, culture, and the activities of the groups represented. Live and taped music from some of the groups' recent performances was included.

Pittsburgh, Pa. In the mid-19th century, Aleksander Duchnovyč wrote to his people, "Subcarpathian Rusyns, arise from your deep slumber," calling them to a national consciousness and a realization of their identity as a distinct ethnic group. American Carpatho-Rusyns, splintered into factions, split between churches, have long needed something or someone like Duchnovyč to make them "arise from their deep slumber." In Pittsburgh, that something finally came along.

For seven weeks in February and March of this year, the Byzantine Catholic Archdiocese of Pittsburgh sponsored a lecture series entitled "The Carpatho-Ruthenians: Their History, Religion, and Culture." The Director of the program was The Most Reverend John Bilock, D.D., Auxiliary Bishop of the Archdiocese, and the lectures on Subcarpathian Rus' were presented by Monsignor Basil Shereghy, a priest and scholar within the archdiocese who serves as editor of the United Societies' publication, *Enlightenment-Prosvita,* and is director of the Archdiocesan Heritage Museum. Open to the public, the lecture series attracted over one-hundred registrants.

In each lecture, Msgr. Shereghy examined a different aspect of the Carpatho-Rusyns and their existence. The first lecture gave a short overview of the history of the Carpatho-Rusyns, discussing the origins of the people and their name as well as their early presence in the Danubian Basin.

The next two lectures dealt with the history of the Church in Subcarpathian Rus' and the Union of Užhorod. These looked into the foundation of Eastern Christianity, the conversion of the Carpatho-Rusyns to Christianity, religious difficulties, and the eventual union of the Orthodox Carpatho-Rusyns with Rome.

Next discussed was the "Golden Era" of Subcarpathian Rus'—the 19th-century cultural renaissance. Msgr. Shereghy explained the awakening of the Carpatho-Rusyns to national consciousness during this period and enumerated their many prominent native sons from this age, including Duchnovyč, Adol'f Dobrianskij, and Michail Baludjanskij.

Twentieth-century political and cultural changes were then covered, complete with the story of Subcarpathian Rus' in Czechoslovakia and the struggle for dominance of this area by east European nations throughout this century.

The Carpatho-Rusyns in America was a topic of special interest to the audience which consisted of people who themselves lived through much of that history. Msgr. Shereghy described the organizations of the Carpatho-Rusyns, their church in America, and the numerous religious controversies which sent them in many directions and destroyed much of their national consciousness.

The final lecture covered the present situation of the Carpatho-Rusyns around the world as well as the future of American Carpatho-Rusyns. The large audience that had listened for the past six weeks to the saga of their people—sometimes in awe, sometimes in disbelief, often recognizing familiar customs and expressions—suggested and volunteered for a number of undertakings necessary for the preservation of Carpatho-Rusyn culture in America, hoping to elevate the study of the people, their language, and their culture to the university level. In seven short weeks, a national consciousness was revived, an identity was rediscovered. Again, Carpatho-Rusyns were arising from their "deep slumber." Duchnovyč would have been proud.

John Righetti — Monessen, Pennsylvania

Philadelphia, Pa. On March 24, 1979, a conference was held in the hall of the Tryzub Ukrainian Sports Club marking the fortieth anniversary of the proclamation of the independence of Carpatho-Ukraine. Sponsored by a number of Carpatho-Ukrainian organizations, the conference was hosted by Dr. Petro Stercho who is the author of two books on the history of Carpatho-Ukraine in 1938-1939: *Karpato-ukrajins'ka deržava* (The Carpatho-Ukrainian State; Toronto, 1965) in Ukrainian and *Diplomacy of Double Morality* (New York, 1971) in English. Witnesses of the events of 1938-1939 delivered reports and read memoirs. These included the late Honorable Julian Revay, the Honorable Stepan Rosocha, Sydir Novakivsky, and Dr. Petro Stercho.

New York City. In honor of the fortieth anniversary of the independence of Carpatho-Ukraine, the Carpathian Research Center hosted an exhibit of paintings by Carpathian artists. The exhibit, cosponsored by the Heritage Institute of the Passaic Ruthenian Catholic Diocese of the Byzantine Rite, the Brotherhood of the Carpathian Sich, and the Tysa Society, was to last from March 18 until April 17, but was extended through May 6 by permission of Bishop Michael J. Dudick of the Passaic Diocese in order to be available for viewing by those who attended the symposium on Dr. Paul R. Magocsi's book, *The Shaping of a National Identity: Subcarpathian Rus' 1848-1948.* (see below)

The exhibit included works by two leading painters of the first distinct Subcarpathian school of painting—Adalbert Erdelyj (1891-1955) and Josif Bokšaj (1891-1975), as well as by Boreckyj, Jordan, Kontratovyč, Manajlo, Marton, Šoltes, Šuba, and others. The paintings were on loan from

the Heritage Institute and from individual collectors. An article dealing with the development of classical painting in Subcarpathian Rus' will appear in a future issue of the *Carpatho-Rusyn American* newsletter.

Cambridge, Mass. Between March 22 and 25, 1979, the Ukrainian Studies Program at Harvard University celebrated its Tenth Anniversary. During the last decade that program also has contributed much to Carpatho-Rusyn studies. It sponsored a conference on Carpatho-Rusyn immigration (June 1974), organized the cultural seminar on Carpatho-Ruthenia at Mount St. Macrina (August 1975), sponsored several lectures at Harvard on Carpatho-Rusyns, and has built one of the richest collections of Rusyn books in the western world, including a first edition of Bishop de Camillis' *Catechism* (1698). Among associates in the Harvard Ukrainian Program who have worked on Carpatho-Rusyn problems are Dr. Zack Deal, James Evans, Edward Kasinec, and Dr. Paul R. Magocsi.

Cambridge, Mass. On April 19, 1979, Dr. Zack Deal presented a paper at Harvard University entitled, "Death and the Carpatho-Rusyn Immigrant in America." This is an outgrowth of a larger project on which he is working—volume two of the *Guide to the Amerikansky Russky Viestnik: 1914-1937.*

Dr. Deal shed light on the socioeconomic life of Carpatho-Rusyns prior to the Depression. An indirect way of illuminating the conditions under which people live is to study their death rates and the normal causes of death. As sources, Dr. Deal used death notices published in the *Amerikansky Russky Viestnik,* the organ of the largest Rusyn fraternal organization in the United States—the Greek Catholic Union.

By knowing the total number of members in the Greek Catholic Union, Dr. Deal was able to calculate the death rates of Carpatho-Rusyns in the fraternal. He also commented upon the typical causes of death and the average age of death for both males and females.

New York, N.Y. On Sunday afternoon, May 6, a symposium was held to discuss the controversial book by Dr. Paul R. Magocsi, *The Shaping of a National Identity: Subcarpathian Rus', 1848-1948* (Harvard University Press, 1978). The session was held in honor of the distinguished Subcarpathian national leader, Mr. Julian Revay, who had originally conceived the idea of the symposium. Because of Mr. Revay's unexpected death just one week earlier, the symposium began with tributes to his life and memory by Professor Vasyl Markus, Edward Kasinec, and his pastor, Msgr. Raymond Misulich.

The symposium was chaired by Professor Patricia Krafcik (Columbia University) and featured four speakers, all of whom praised Dr. Magocsi's book, while at the same time that they raised questions of interpretation or pondered the implications of the book's appearance upon the Rusyn ethnic revival in the United States today.

Professor Rado Lencek (Columbia University) spoke about the importance of the language question among Slavic peoples and among Subcarpathian Rusyns in particular. Professor Richard Renoff (Nassau Community College) discussed the treatment of the religious factor in the book and questioned if sympathy for the Rusyn orientation was a dominant feature of Magocsi's interpretation. Seminarian Evan Lowig (St. Vladimir's Orthodox Seminary) concentrated on the Carpatho-Rusyn community in the United States. He pointed out how the Orthodox Rusyns, who under the influence of Russophilism, have lost an awareness of their true ethnic heritage. Finally Professor Vasyl Markus (Loyola University of Chicago) raised several issues regarding perceptions and terminology in Magocsi's book, then he praised the impact of such writings on Americans of Carpatho-Rusyn descent who are now more able to acquire an understanding of their heritage and identity.

A discussion period followed in which several questions were raised dealing with problems in Europe and the United States both in the past and present. The author, who was present in the audience, was asked to give some reflections. He stressed that his primary aim is scholarly objectivity and that knowledge about the Carpatho-Rusyn homeland should be shared with all those interested in the subject.

The seminar was co-sponsored by the Carpathian Research Center and the Carpatho-Rusyn Research Center, which mounted a display of its several new publications. The walls of the elegant Ukrainian Institute, where the event took place, were filled with fifty original paintings by Carpathian artists, most of them on loan from the Diocese of Passaic Heritage Institute.

More than 75 people came to the seminar. Among them were Professor Thomas Bird, head of the Ethnic Studies Program at Queens College; Jack Butchko, U.S. congressional assistant; Stepan Chemych, president of the Harvard Ukrainian Studies Fund; Dr. Herman Dicker, head librarian at the Hebrew Theological Seminary; Orestes Mihaly, Asst. Attorney General of the State of New York; Msgr. Raymond Misulich, Chancellor of the Byzantine Rite Diocese of Passaic; Archmandrite Victor Pospishil, Presiding Judge of the Ukrainian Archdiocese Court; Professor Emeritus George Shevelov, editor of *Sučasnist'*; and Rev. Seraphim Surrency, Russian Orthodox Church (Patriarchal Exarchate).

OUR FRONT COVER

Traditional village house, Ripynne (Transcarpathian Oblast'), photographed 1925.

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CARPATHO-RUSYN AMERICAN

A Newsletter on Carpatho-Rusyn Ethnic Heritage

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FROM THE EDITOR

Every one of us participates in the saga of all mankind, but a part of that saga is very specifically our story. Whether life seems wonderfully dramatic or peculiarly quiet at any given moment, that personal story of ours is always and ever evolving. The threads running through it link us in an infinite number of ways, visible and invisible, extraordinary and simple, to our own ancestors. With time, the more we become aware of ourselves and our role in the saga of life in general as well as within our personal story, the greater our curiosity becomes about who we are and why we are the way we are. At different times in life, certain events or needs or discoveries may spur us on to a new awareness about ourselves.

In this regard, it is important to remember that ethnicity, an ethnic background, even fairly remote, may serve as a particularly powerful force in our lives, and a growing awareness of its influence can reveal much about each of us which might otherwise escape our understanding. Not long ago, I received a letter from one of our readers relating an event which represents precisely this kind of growing awareness in terms of ethnic consciousness. The following excerpt is from his letter:

Dear Editor: I hasten to write and let you know how much I appreciate your efforts to publish the *Carpatho-Rusyn American.* My grandfather, Peter Hudanics, was born in a small village near Palagy, not far from Ungvár (Užhorod) in 1872. Thirty years later, he arrived in West Virginia with his wife, Barbara (née Marcin), and three children, Maria, George, and Peter. My father, John, was the first of his children born in the United States. Grandfather Peter never saw his fiftieth year; he died of overwork and worry in Perth Amboy in 1918 or 1919, leaving Barbara with ten children. The family was very poor, and it seemed to suffer a severe lack of direction and cohesion after Peter's passing. Barbara, I am told, was a good-hearted person, but completely without the strength to manage her children as they were growing up. In the poverty and anarchy of those early years, Peter's surviving children grew up with nothing at all like a sense of pride in their Old World heritage.

For some reason, I alone of all the dozens of grandchildren and great-grandchildren born on American soil have shown an interest in this heritage. I'm the only one who had ever manifested a sustained curiosity about our roots. My own father was no help at all. Once I asked him what our nationality was in Europe. His answer was that we were Greek Catholics. When I protested that this sounded more like a religion than a nationality, he replied, "Well, if you known so damn much about it already, what in hell are you asking me for?"

Uncle George, who was actually born in the Austro-Hungarian Empire, didn't have much to say either. In response to my questions, he asked, "Why are you interested in all that stuff? It'll never put a nickel in your pocket!"

Over the years, however, I persisted in gathering information from various sources, so that by now I have a sketchy picture of the region from which we came, although my knowledge of specifics concerning my own family is still pretty nebulous. The most significant piece of information was a document entitled "Keresztelési és Bérmálási." It was loaned to me by Peter's youngest child, Uncle Michael, under some interesting circumstances, which I shall now share with you . . .

I was stationed at the Defense Language Institute in Monterey, California, from October 1963 to April 1965. At the time I was an Army private studying Russian. Once I took a three-day pass to visit my Uncle Mike in the Los Angeles area. Mike was just an infant when his father died, but he did have in his possession a copy of the aforementioned document. It was in Hungarian, which none of us could read, but Mike reluctantly agreed to let me take it back to Monterey with me and let the Hungarian Language Department have a crack at translating it. Of course, they were more than happy to help.

I learned that the document was an extract from the parish records of the Palagy Greek Catholic parish. The extract itself was dated November 6, 1913, but the original entry in the parish records had been made in June 1872. That original entry concerned the baptism and chrismation of one Peter, the legitimate son of Miklos Hudanics and Juliana Tamas, both Greek Catholics. George Szalocky and Juliana Kondas were the godparents. The priest was Kalman Fejer. Miklos Hudanics' occupation was given as "szolga" (steward). Of course, I was delighted to find all these bits of information in one document. But Uncle Mike was NOT. He'd been told all his life that our family was well off in the old country, that we had had servants, etc., and the translation suggested humbler circumstances. He preferred to believe in the stories he had heard rather than in the translation, and he was quick to cast aspersions on the integrity of the Hungarian Department. He even mentioned something about a "Commie Plot". . . . I returned the original document to Uncle Mike, keeping only a copy of it to the present day.

Just last Sunday my family and I were watching "Roots." The final installment of Alex Haley's story brought him back to the very village in Africa wherein his ancestor Kunta Kinte, was borne. We were all moved by Haley's emotional encounter with his own past, and my eldest son, Stefan (13), seemed particularly animated. He confronted me with questions about our own roots. I was delighted, because previously he had shown interest only in football and the Bee Gees.

Believe me, I played it for all it was worth. The next day I took Stefan and the faded copy of Peter Hudanics' "Keresztelési és Bérmálási" to Eugene, Oregon, to meet with Stefan Zeltvay, who had been born in Užhorod and completed the cantors' school there before the Second World War. The elder Stefan can read Hungarian, and he was happy to translate the document for the younger Stefan. I could have given much the same information, but I thought a dramatic encounter like this would make a lasting impression on my son. Whether or not this is so remains to be seen. But my Stefan did say he was going to save his money so that when he gets to be seventeen, he and I can go back, as Haley did, and stand on the very soil that had received the blood and sweat of our ancestors for centuries. A beautiful thought!

John Hudanish
Woodburn, Oregon

GREGORY I. ZSATKOVICH (1886–1967)

In the three decades prior to World War I, tens of thousands of Carpatho-Rusyns emigrated to the United States. But none was to become as successful and influential as Gregory Zsatkovich.

The young Gregory (whose last name is sometimes spelled Žatkovič) was born in the Rusyn village of Holubyne (Bereg county) in what is today the Transcarpathian oblast of the Soviet Ukraine. He was brought to the United States at the age of five. His father, Pavel, was editor of the leading Rusyn-American newspaper, the *Amerikansky Russky Viestnik*. Gregory became a classic American success story: he attended high school in New York City, college in New York and Pittsburgh, and finally the University of Pennsylvania law school. Soon he became a lawyer for General Motors in Pittsburgh.

In 1918, after four years of devastating war, the old order in Europe was about to collapse. Anticipating the great political and social changes that were about to occur, Carpatho-Rusyns followed the example of other immigrant groups and began to organize meetings to discuss the fate of their respective homelands. The most important of these meetings occurred on July 23, 1918, in Homestead, Pennsylvania, where the American National Council of the Uhro-Rusyns was formed. Within a few weeks the Council invited Zsatkovich to serve as its spokesman in negotiations with the other ethnic groups and the United States government.

They could not have made a better choice. In October 1918, the young Zsatkovich met in Washington, D.C., with President Woodrow Wilson and future Czechoslovak president Tomáš G. Masaryk; then in November he led a Carpatho-Rusyn delegation to the Mid-European Union in Philadelphia. There in Independence Hall, where America's Declaration of Independence was signed in 1776, Zsatkovich and other eastern European leaders signed a proclamation demanding independence for their peoples. At the Philadelphia meeting, Zsatkovich succeeded in having Carpatho-Rusyns (Uhro-Rusins as they were called at the time) recognized as a distinct nationality worthy of political independence, or at least complete autonomy within another state. American government leaders urged Zsatkovich to seek autonomy, and he reached an agreement whereby Carpatho-Rusyns would join the new democratic state of Czechoslovakia.

To assure that this goal would be achieved, Zsatkovich journeyed to Subcarpathian Rus' in February 1919. Following his lead, local Rusyns declared in Užhorod on May 8 that they would unite with Czechoslovakia. Zsatkovich then spent the summer months negotiating with Czech leaders in Prague and with representatives of the great western powers at the Paris Peace Conference being held at the Versailles Palace.

In recognition of his diplomatic success, the Czechoslovak government named Zsatkovich the first governor of Subcarpathian Rus' in April 1920. However, his understanding of local autonomy was met with opposition by the Czechs, and within less than a year (March 21) he resigned his post and returned to the United States. At first he published several pamphlets attacking Czechoslovak policy in Subcarpathian

Rus', but soon he avoided immigrant politics and concentrated on his private law practice.

World War II brought new troubles to the Carpatho-Rusyn homeland and Zsatkovich was impelled to enter the political fray once again. He reversed his anti-Czechoslovak stance, became chairman of the American Carpatho-Russian Central Conference, and edited a journal called *The Carpathian* (1941–1943), which supported the resurrection of a Czechoslovak state made up of three equal peoples: Czechs, Slovaks, and Carpatho-Rusyns. However, Zsatkovich and his supporters were not to be successful as they were in 1918. The Red Army arrived in Subcarpathian Rus' in September 1944, and within less than a year the region was incorporated into the Soviet Union.

Nonetheless, historians have not forgotten the achievements of the young Rusyn-American lawyer in 1918–1919. Commenting on those years, the distinguished Slovak-American professor Victor S. Mamatey wrote: "The Carpatho-Rusyn immigrants in America did determine the fate of their compatriots at home—a unique case of the influence of an immigrant group in America on the political history of Europe."

Yet it is sad to record that no biography of Zsatkovich has been written. Even more tragic is the fact that he left no published memoirs and that soon after his death in Pittsburgh in 1967 all his papers were sent to an incinerator for complete destruction. Hopefully, today and in the future, Carpatho-Rusyn immigrants and their descendants will be more sensitive and appreciative of their rich cultural heritage and of people like Gregory Zsatkovich who fought so hard to preserve it.

THE HISTORICAL CONTEXT OF THE CARPATHO-RUSYNS

In Part 5 of this article, the author dealt with the problem of nationalism and national identity, and noted the way in which these phenomena have evolved among numerous European peoples, including the Carpatho-Rusyns. He also provided a list of Rusyn intellectuals of the nineteenth and twentieth centuries who could have contributed to the development of national consciousness in Subcarpathian Rus', but chose to pursue their careers outside of their native land.— Editor.

(Part 6: Conclusion)

The first real stirrings of a Subcarpathian national movement came only with the revolution of 1848. While Adol'f Dobrianskij promoted Carpatho-Rusyn political interests in Austrian imperial circles, Aleksander Duchnovyč was active in cultural endeavors, establishing the first Rusyn cultural and literary society in Prešov, writing the national hymn, and publishing the first literary almanac. Just after Duchnovyč's death in 1865, another cultural organization, the Society of St. Basil the Great, was founded in Užhorod. This was followed by the first newspapers for Rusyns: *Svit, Novyj svit, Karpat,* and *Listok*. The Subcarpathian leaders who were active at this time, figures like Dobrianskij, Ivan Rakovskij, Aleksander Mitrak, Ivan Sil'vaj, and Evgenij Fencik, identified themselves with Russian culture. They strove to write in Great Russian—with varying degrees of success—and identified themselves and all Subcarpathians as being part of the Russian nationality. Moreover, they maintained close contact with those Rusyns in Galicia who felt the same way. It was only at the very beginning of the twentieth century that a few Subcarpathians, like Avhustyn Vološyn, Michail Vrabel', and Hijador Stryps'kyj, began to write in their own Rusyn dialect and to talk about the existence of a Carpatho-Rusyn nationality.

But what were the actual programs of the Subcarpathian nationalist intelligentsia? Basically, three orientations or factions existed: the Russophiles, Ukrainophiles, and Rusynophiles. (1) The Russophiles argued that Subcarpathians were part of one Russian nation that stretched from the Carpathian Mountains to the Pacific Ocean. (2) The Ukrainophiles countered with the explanation that Subcarpathians were linguistically, ethnographically, and culturally a part of the Ukrainian people, who represented a nationality distinct from the Russians. (3) The Rusynophiles responded that Subcarpathians were a separate East Slavic nationality, neither Russian nor Ukrainian. Two other attitudes existed from time to time. The older Magyarones felt Rusyns were part of the Hungarian nation, and were distinguishable only by their dialects and religion; according to them, Rusyns were simply Greek Catholic Magyars. There also were some Slovakophiles, especially in the Prešov Region of eastern Slovakia, who argued (and continue to argue today) that the local Rusyns, called Rusnaks, are simply Slovaks of the Greek Catholic religion.

After the Czechoslovak regime was established in 1919, the first three orientations were the most evident. The Russophiles had their own organization, the Duchnovyč Society, founded in 1924, with a national home in Užhorod that opened in 1932. The Russophiles were led by writers like Andrej Karabeleš and Michail Popovič and by politicians like Stepan Fencik, Governor Antonij Beskid, and Senator Edmund Bačinskij. The Ukrainophiles had their own Prosvita Society, founded in 1920, which also had a national home in Užhorod that opened its doors in 1928. Their ideology was best represented by the writers Vasyl' Grendža-Don'skyj, Julij Boršoš-Kumjats'kyj, Avhustyn Vološyn, and the politicians Julij and Mychajlo Braščajko and Julian Revay. Finally, the Rusynophile movement had no organization of its own, but expressed itself in the newspaper *Nedilja,* edited by Emylijan Bokšaj, and in the local patriotism of men like Governor Gregory Zsatkovich, Governor Konstantin Hrabar, the historian Vasylij Hadžega, and church leaders like Bishops Pavel Gojdič, Petro Gebej, and Aleksander Stojka. The Czechoslovak government tolerated, and at various times supported, all these orientations. By 1938, the Ukrainian movement had made the most rapid success, as revealed in its dominance during the short period of Subcarpathian autonomy in late 1938 early 1939, but the other orientations were still alive and well. It is also important to note that one of the strongest political parties in the region—the Communist Party—after 1926 supported the Ukrainian orientation.

When the Hungarians occupied Subcarpathian Rus' in early 1939, they drove into exile or underground the Ukrainophiles, tolerated for awhile the Russophiles, but argued and taught in the schools that Subcarpathians comprise a distinct Uhro-Rusyn nationality which was for centuries loyal to Hungary. However, the dictatorial methods of Budapest did not make this orientation successful, and it gained few adherents by the time the Soviet Army arrived in 1944. For the Soviets, the nationality question was not a problem: they argued in the international forum that the reason for accepting this strategically valuable territory into the Soviet Union was because its inhabitants were Ukrainians who wanted to join their brethren in a united Soviet Ukraine. So naturally, the Slavic inhabitants of the region were declared Ukrainian, and the Ukrainian language was introduced into schools; and for official purposes, alongside Russian, it has become the predominant language in Soviet Transcarpathia. In effect, their policy has basically been successful, and younger people in Soviet Transcarpathia today identify themselves as Ukrainians.

The situation among the Rusyns in the Prešov Region of eastern Slovakia is a bit more complex. After the Second World War, the population was, according to the Soviet model, declared to be of Ukrainian nationality, but actually until 1950, Great Russian, not Ukrainian, was taught in the schools and used for cultural purposes alongside Slovak, the official language in that part of Czechoslovakia. Then suddenly in the early 1950's, a full-fledged Ukrainianization policy was implemented. Throughout all these official changes, the majority of the populace remained unimpressed and considered themselves as simply *Rusnaci,* or Rusyns. During the short-lived liberalization period in Czechoslovakia known as the "Prague Spring" of 1968, there was a public outcry for recognizing the people as Rusyns, and for using

local dialects, not Ukrainian or Russian, in the schools. Unlike in Soviet Transcarpathia, the situation in the Prešov Region is still in a state of flux, with the intelligentsia identifying itself as Ukrainian or Slovak, and the people as Rusyns or as Slovaks.

One final word on the situation among Carpatho-Rusyn immigrants in the United States. When they came to America, for the most part before the First World War, they identified themselves as Rusyns, or sometimes as Hungarians, because they came from what was then the Hungarian Kingdom. Later, immigrant leaders—whether newspaper editors or fraternal lodge officers—began to say that they were Carpatho-Russian, and indeed by the 1930's some Carpatho-Rusyns felt they were like the Great Russians. Others simply called themselves Slavish or Byzantine, terms which for all intents and purposes have no national connotation whatsoever.

Only in the most recent years, in part as a result of the ethnic revival that was associated with the American Bicentennial celebration in 1976, have Subcarpathian immigrants and their descendants begun to designate themselves by their correct historic name—Rusyn. In a real sense, they are becoming aware of their roots and fulfilling the precepts laid down in the opening lines of the most famous poem of Aleksander Duchnovyč: "I was, am, and will remain a Rusyn."

Paul R. Magocsi

RECENT PUBLICATIONS

With this issue, we continue our survey of recent publications. These are from 1976 and will be listed alphabetically. Many of these works are from Eastern Europe and are difficult to obtain. Most, however, can be found in research libraries of major universities (California, Harvard, Indiana, Yale) or in institutions like the Library of Congress, New York Public Library, and Cleveland Public Library. Local libraries can often obtain these works through interlibrary loan. Titles which can be purchased will be designated as such.
—Editor

Balahuri, E. A. and Penjak, S. I. *Zakarpattja—zemlja slov"jans'ka: z istoriji slov" jans'kych plemen Zakarpattja VI-XIII st.* (Transcarpathia—A Slavic Land: On the history of the Slavic tribes of Transcarpathia from the 6th to 13th centuries). Užhorod: Vyd. 'Karpaty', 1976, 160 p.

On the basis of considerable archeological research undertaken since 1945, the authors of this illustrated booklet provide fresh evidence about the settlement and material culture of people who lived in Subcarpathian Rus' during the Stone Age as well as during the coming of the Slavs (sixth to thirteenth centuries).

Borkanjuk, Oleksa. *Čym je dlja nas Radjans'kyj Sojuz: vybrani statti, promovy, interpeljaciji* (What is the Soviet Union to Us: Articles, Speeches, Parliamentary Declarations). Užhorod: Vyd. 'Karpaty', 1976, 337 p.

Oleksa Borkanjuk was the most popular native-born Communist leader in Subcarpathian Rus' during the 1930s. He was executed in 1942 for participating in partisan activity against the Hungarian regime; after the Second World War he was made into a national hero by the Soviet government. This is the first comprehensive collection of his writings and speeches, compiled by the historian Ivan M. Hrančak.

Dančak, František. "Z galérie naších rodoľubov: Emil Kubek" (From the Pantheon of Our Lovers of the Homeland: Emilij Kubek), *Gréckokatolický kalendár 1977* (Bratislava, 1976), pp. 151-155.

This is the first biography of the Carpatho-Rusyn national leader, Rev. Emilij Kubek (1857–1940), who was born near Svidník and then spend more than 35 years in the United States. The author of this Slovak-language biography mentions in passing Kubek's writings, including the monumental Old Slavonic-Magyar-Rusyn-German polyglot dictionary (1906), but for some reason he omits any reference to Kubek as a leading participant in the Carpatho-Rusyn community in the United States as well as his role as the most outstanding (1 novel, numerous short stories, poems, and plays) Rusyn-American belletrist.

Duklja, Vol. XXIV, Nos. 1–6 (Prešov, 1976), 80 p. each issue.

This volume of *Duklja* not only contains new writings by Prešov Region authors (Ivan Hryc'-Duda, Mychajlo Drobnjak, and Fedir Ivančov are especially well represented), but one issue (No. 5) is devoted entirely to recent literature from the neighboring Transcarpathian Oblast'. Among the more analytic studies are: Ju. Baleha's discussion of recent Transcarpathian literature, M. Boldyžar's study of the anti-religious campaign of the Communist Party in Subcarpathian Rus' between 1921 and 1939, and biographical portraits of the talented Prešov Region painter, Dezyderij Myllyj (Desider Millý) and the writers, I. Hryc'-Duda and M. Drobnjak.

Holovac'kyj, Jakiv. "Mandrivka po Halyc'kij ta Uhors'kij Rusi," *Žovten',* No. 6 (L'viv, 1976), pp. 49-94.

This is a collection of letters first published in 1842 and 1844 by the influential Galician Russophile cultural leader, Jakiv Holovac'kyj (1814–1888). All of the letters were written in 1839 and provide a good description of life in the Carpathians at the time. Six of the letters deal with Subcarpathian Rus' and describe the life of the peasants, shepherds, students, the Mukačevo castle, Hungarian lords, and the local intellectual leader, M. Lučkaj.

ZNAMENNYJ CHANT IN THE CARPATHO-RUSYN PROSTOPINIJE

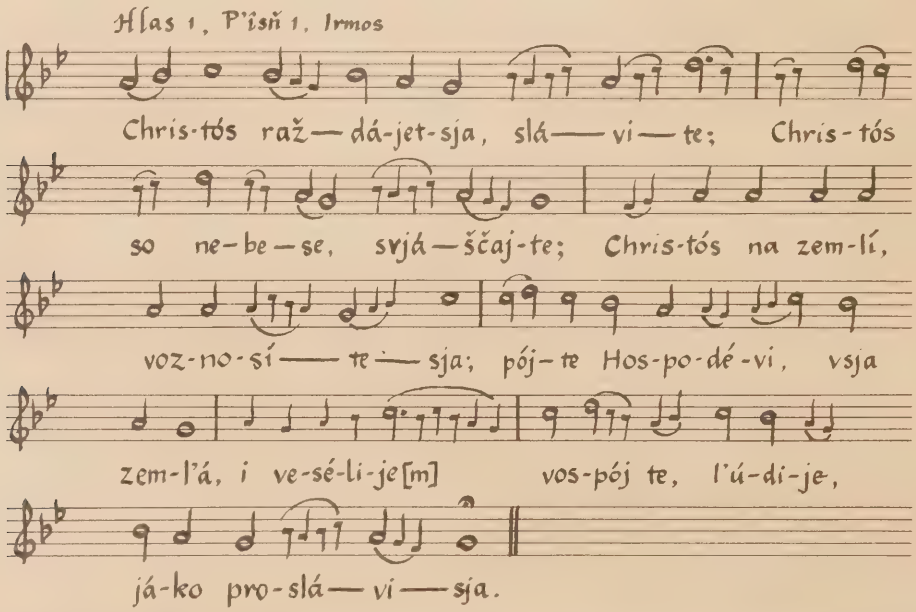
(Part I)

The Carpatho-Rusyn Slavonic plainchant (*prostopinije*) is a typical and distinctive feature of Rusyn culture. Where did it come from? No single answer can be given, because the *prostopinije* is a composite chant system, including elements from various sources. The oldest of these is the *znamennýj* chant, and it is remarkable that this chant, which has almost disappeared in Great Russian church singing, is preserved in a few still-living traditions: the chant of the Russian Old Believers, the "Ukrainian Chant" of Galicia and other western Ukrainian provinces, and the Carpatho-Rusyn *prostopinije.*

After the conversion of the rulers of Kievan Rus' to Christianity (late 10th century), the Greek "Byzantine" chant was adapted to Slavonic texts (we do not know to what extent this may already have been done among the Balkan Slavs). The chant melodies were written with signs called *neumes*; these were applied to the Slavonic text. The Greeks had two styles of *neumes* at that time, and these produced two styles also among the Slavs of Kievan Rus': the "kondakarian" notation was applied to melodies used for *kondaks* (short hymnic stanzas that vary according to the day, sung at Matins and at the Liturgy) and to several other categories of hymns, mostly sung at Matins; the "stolp" notation was applied to the melodies used for *stichiry* (hymns accompanying psalm verses, sung at Vespers and Matins), for *irmosy* and *stepenny* (based on canticles or psalms from the Bible and sung at Matins), and so on. Manuscripts containing these two forms of chant have survived from the end of the 11th century.

In the 13th century, the Tatars (Mongols) destroyed Kiev and most of the other important centers of Kievan Rus'. The *kondakarian* chant vanished from use entirely, but the stolp notation and the *znamennýj* chant to which it was applied flourished, particularly in Belorussia and in Novgorod and the Russian northwest, and were further developed in the 15th century. After the Muscovite takeover of Novgorod and Pskov (late 15th century), the North Russian (Novgorod region) chant tradition was adopted throughout the Grand Duchy of Moscow, developing separately from what we may call the "Ruthenian" chant tradition, that is, the chant employed in the Grand Duchy of Lithuania, the Kingdom of Poland, and the Kingdom of Hungary. But the *znamennýj* chant remained basic to both, and remained essentially the same in both traditions despite some differences in interpretation. The Ruthenian chant was collected in a single volume, the *Irmologion,* in which the *znamennýj* chant was the dominant element.

Carpatho-Rusyn cantors continued to write manuscript *Irmologia* until the second half of the 19th century; in western Ukraine, printed editions of the *Irmologion* began to appear in 1700. The chant remained essentially the same; the biggest change was that beginning around 1600 the neumatic notation was abandoned for notation with a 5-line staff and square note heads. Bokšaj's *Cerkovnoje prostopinije* (Church Plainchant), first published in 1906, employs modern notation with round note heads; most of the *irmosy,* and a number of other chants, are still sung to the traditional *znamennýj* melodies in this collection, although Bokšaj does not refer to them by that name. So the Carpatho-Rusyns have preserved the old *znamennýj* chant down to the present as the oldest element in their traditional *prostopinije.*


Hlas 1, P'isň 1, Irmos
Chris-tós raž— dá-jet-sja, slá— vi— te; Chris-tós
so ne-be-se, svjá—ščaj-te; Chris-tós na zem-lí,
voz-no-sí— te— sja; pój-te Hos-po-dé-vi, vsja
zem-l'á, i ve-sé-li-je[m] vos-pój te, l'ú-di-je,
já-ko pro-slá— vi— sja.

A *znamennyj* chant melody from a Carpatho-Rusyn manuscript *Irmologian* of the late 18th century. Bars have been added to mark off the musical phrases; these same phrases are found in many other melodies of *Hlas* 1.

The melodies of the *znamennýj* chant are organized into 8 tones or modes (*hlasý*). Each chant text is assigned to one of these *hlasý,* and must be sung to a melody of that tone. The melodies are composed by the same method used by Byzantine chant; they are built up out of standardized melodic phrases. Each *hlas* contains a large number—up to several hundred—of these phrases. The melody applied to a given text is composed by applying to each phrase of the text a melodic phrase, chosen from the total number of melodic phrases of the prescribed *hlas*. The melodic phrase can be shortened or expanded, depending on the number of syllables in the text. The rhythm of the melodic phrase is free, in the sense that it cannot be divided into bars or measures; there is no time-signature. Nevertheless, there is a definite rhythmic structure; long notes are balanced by groups of two short notes, or some multiple of two, so that there is a definite "tactus"—unlike the usual interpretation of Gregorian chant, in which all notes are given an equal rhythmic value.

A skillful cantor, even in the 20th century, will know many *znamennýj* melodic phrases. When the chant books were still written in *neumes,* every cantor had to know many hundreds by heart.

The impression made by the *znamennýj* chant upon the hearer is often described in terms of great nobility, objectivity, and dignity, combined with an ability to express and enhance the emotions evoked by the text. This is no doubt a major reason why so many people find the *prostopinije* both movingly beautiful and profoundly peaceful.

(To be continued)

Stephen Reynolds
University of Oregon

FOLK LIFE AND LORE

One of the most important, nutritious, and beloved foods for our grandparents and great-grandparents in the old country was the potato. Potatoes were prepared in a variety of ways, but one of the favorites was the potato cake, sometimes called simply *baba* and probably known by other names in different villages. The *baba* can be served at both lenten and non-lenten meals, as an accompaniment for a main dish of meat or fish, along with a tossed green salad, or as a tasty snack by itself. Try it using the following recipe:

5 potatoes
1 onion
2 eggs
½ pound prunes or
½ pound bacon fried and crumbled
3 tablespoons flour
salt and pepper

Grate potatoes and onion, add eggs, chopped prunes or bacon bits (or neither), flour, salt and pepper to taste. Mix well. Put in greased pan 9x10x2 or 9x13x2. Bake in 350° oven for 15 minutes, rub shortening (butter or margarine) on top, and put back in oven to bake one hour longer. When baked, cut in squares and serve, like potato pancakes, with butter, sour cream, or apple sauce.

IN COMING ISSUES

On the Heritage Institute of Passaic, New Jersey
How to travel to the homeland
How to find your family roots
Carpatho-Rusyn dialects and literature
Carpatho-Rusyn art and architecture

RESEARCH IN PROGRESS

Before leaving New York City, I had an opportunity to make the acquaintance of an interesting, warm, and energetic man, Dr. Herman Dicker, a retired Army Chaplain and presently the Head of Reader Services at the Jewish Theological Seminary. Like many of us who have roots in Subcarpathian Rus', Dr. Dicker possesses a vital interest in the old country, and particularly in the history and life of the Jewish community there. His own family is from the Jasinja area. Dr. Dicker's interest began long ago, but was recently fueled by questions concerning genealogy raised by members of his family. The task of finding answers to these questions fell to Dr. Dicker.

While in the process of exploring his family's genealogy, he found that he was tapping quite a rich topic, and decided to expand his work into a book. In the process of being completed, Dr. Dicker's book is entitled *Jews from the Carpathians,* and is a potpourri of information. It contains a basic historical outline, excerpts from Jewish literature and folklore from the area, photographs, maps, and interviews. Dr. Dicker told me that one interview cited in the book took place last spring when he spent an enjoyable evening reminiscing with the Honorable Julian Revay (recently deceased), a man who was much respected in Jewish circles in Subcarpathian Rus'.

We look forward to the publication of this book which should in many ways complement the work which has already been done on the history and culture of Subcarpathian Rus'.

Patricia Krafcik

OUR FRONT COVER

Gate, Church of St. Nicholas, Čornoholova (Transcarpathian Oblast'), photographed 1921.

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THE CARPATHO-RUSYN AMERICAN

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CARPATHO-RUSYN AMERICAN

A Newsletter on Carpatho-Rusyn Ethnic Heritage

Vol. II, No. 4 Winter, 1979

FROM THE EDITOR: THE HERITAGE INSTITUTE OF PASSAIC

No doubt our readers concerned with their ethnic origins will agree that an ethnic heritage can be talked about for hours, days, years, but unless someone is doing something concrete to preserve it, ethnic culture will remain just that—a conversation piece. Discussion is not useless, of course. If accompanied by reading and study, it can help us arrive at a clearer, more informed awareness of our past and present. Education broadens our perspective and can afford us the intellectual support to get beyond those apparent obstacles, such as denominational differences, which in the past have sometimes kept us from recognizing our strength and cultural wealth as a single ethnic group.

With regard to broadening our perspective on ethnic preservation, the *Carpatho-Rusyn American* has been attempting gradually to bring to our readers information about cultural groups—thus far largely folksong and dance groups—which have arisen in recent years and, led by dedicated young people of Rusyn descent, are collecting, preserving, and sharing their ethnic tradition with others. A different kind of repository for Carpatho-Rusyn culture is the Heritage Institute of Passaic, New Jersey, located at the Chancery of the Passaic Byzantine Rite Catholic Diocese. I visited the Heritage Institute last spring with friends and met Bishop Michael Dudick who graciously welcomed us and gave us a tour.

The Heritage Institute had its inception almost eight years ago when a decision was made to collect and preserve in one place artifacts pertaining to the Carpatho-Rusyn ethnic heritage. People donated all kinds of things, and the result is a curious, but utterly fascinating mix of items. Since Carpatho-Rusyns had been in close contact with surrounding peoples in the old country, naturally a number of these donated items are Hungarian, Russian, Ukrainian, Czech, and Slovak, as well as Rusyn. The Heritage Institute also serves the interests of ethnic Hungarians and Slovaks who attend diocesan churches, and these people have also given over items to the Institute. At present the head of the Heritage Institute is Monsignor Raymond Misulich.

Bishop Michael led us through a large quiet room lined with sparking glass cases filled with intriguing objects—intricately-decorated eggs, wood carvings of all sizes, pieces of delicate porcelain and glass, an astounding variety of old coins, crosses and other religious articles, numerous items of embroidery and folk costumes, and even old clerical vestments. The major exhibit last spring was based on the Feast of Pascha. Long glass cases were set out with what seemed like a hundred varieties of *pysankȳ* in a dazzling array of colors and designs artfully displayed along with examples of traditional Paschal foods, set properly and luciously in a woven basket. Bishop Michael noted that classes are occasionally held during Great Lent in which the art of *pysankȳ* is taught, and the best products of these classes are then displayed.

Another part of the collection consists of paintings by Rusyn artists, mainly scenes of Subcarpathian landscape and folk life. And finally, we were shown one of the most varied collections of iconographic art we had ever seen, ranging from tiny triptychs to enormous icons, and including icons from several centuries ago to the present.

Near the end of the tour, I inquired of Bishop Michael as to why this was not called a "museum." He smiled and answered that in a sense it was a museum, but that the word "museum" would have suggested too strongly that its contents were somehow only a part of the past. On the contrary, he insisted, most of the items in the Heritage Institute are still an integral part of a living heritage—thus the designation "museum" was not appropriate in this case.

Bishop Michael indicated that among the Institute's goals for the future, two were most pressing: the need to assign an authority or authorities the task of cataloguing and assessing each item, and the need to expand the facilities in order to house the collection more comfortably both in terms of storage and display. The Institute also intends to make a special effort to collect artistic memorabilia relevant to the immigrant experience, including rare photographs and coal carvings and drawings made by immigrant miners themselves.

Many groups have visited the Heritage Institute much the way in which my friends and I did last spring. Bishop Michael has extended a warm welcome to anyone planning to be near Passaic, New Jersey, to make a visit to the Institute. The ethnic collection is not open on a daily basis, so reservations to visit the Institute should be made in advance by contacting Bishop Michael's office at the Diocese of Passaic, 101 Market Street, Passaic, N.J. 07055, tel. 201–778-9595.

OUR FRONT COVER

Church at Bardejovské kúpele (Prešov Region), pen and ink drawing by Michael Buleza.

Michael Buleza is a student at SS. Cyril and Methodius Byzantine Catholic Seminary in Pittsburgh, and is currently in his third year of graduate study in theology. He is a 1977 graduate of Duquesne University and received his early education in Fine Arts at the Tam O'Shanter Art School, sponsored by the Carnegie Institute Museum of Art in Pittsburgh. He has been active in the study of Carpatho-Rusyn folk art for the past two and a half years. In addition to pen and ink drawings, Mr. Buleza also does work in watercolors and oils.

Buleza is of Carpatho-Rusyn background. He was originally a parishioner at the Byzantine Catholic Cathedral of St. Michael the Archangel in Passaic, New Jersey, and for the past eighteen years has been a parishioner at the Cathedral of St. John the Baptist in Munhall, Pennsylvania.

The pen and ink drawing on our cover is one of five renditions of Carpatho-Rusyn churches done by Buleza. Reproductions of these sketches are available in 11''x14'' prints suitable for framing and in 4''x5 1/2'' note cards (15 in a box). These reproductions are available at $20.00 for the set of five large prints (or $5.00 each) and at $5.00 per box of note cards. Please include $.50 for postage with each order. Orders for the reproductions should be sent to Michael Buleza, The Byzantine Catholic Seminary, 3605 Perrysville Ave., Pittsburgh, PA 15214.

RICHARD DUFALLO

The Carpatho-Rusyn American *thus far has presented biographies of famous Carpatho-Rusyns from the past. In the next four issues, the newsletter will offer biographies of people of Carpatho-Rusyn descent in the present who have achieved notoriety in American life and society, among them Richard Dufallo, Orestes Mihaly, Andy Warhol, and Sandra Dee. — Editor.*

Richard Dufallo is currently Music Director and conductor of the 20th-Century Music Program at the Julliard School of Music in New York City. For the past decade he has spent his summers as Director of the Aspen Conference on Contemporary Music at the renown Aspen Music Festival in Colorado. Dufallo has also conducted major orchestras throughout Europe, including the Royal, London, Vienna Radio, and Berlin Philharmonics, and has conducted opera performances at the Cincinnati Summer Opera, the Saratoga Festival, and the San Francisco Spring Opera. This by no means represents a complete list of his activities and accomplishments, but should provide testimony to his enormous energy, enthusiasm, and talent.

Richard Dufallo is of Carpatho-Rusyn descent and has a profound interest in his origins. Like most Carpatho-Rusyns in this country, his grandparents—shepherds, coal miners—immigrated to the United States from several villages in the Prešov Region of present-day eastern Slovakia. He himself grew up in a largely ethnic neighborhood in Whiting, Indiana, near Chicago. Dufallo reminisces about the afternoons and evenings in Whiting when relatives and neighborhood people would gather outside his grandfather Bobaček's candy story, listen to the radio, play cards, sing. Music and singing, he recalls, were activities most frequently pursued in his mother's family. One uncle was a particularly good singer, and the urge to make music which the young Dufallo inherited was not to lie dormant in him either. After attending the American Conservatory of Music in Chicago, he served as a lieutenant on a Navy destroyer in the Pacific for two years during the Korean conflict, and then returned and received his second B.A. and an M.A. at the University of California. Here he was influenced by the composer Lukas Foss, and continued the pursuit of his speciality—twentieth century music. Since then, of course, his career has blossomed.

With regard to his earlier years, Dufallo speaks of growing up across the street from St. Mary's Byzantine Catholic Church. Here he served as an altar boy during services and recalls vividly the pathos of open-casket funerals in the church as well as the jubilation of the Paschal celebrations with candlelight processions and the blessing of baskets. Although not understanding word for word the Slavonic used in the liturgy, Dufallo was not left untouched by the chants and hymns which rose about him as a young boy and drifted out into the streets of Whiting. Years later, in the summer of 1977, Dufallo organized the Aspen Conference around a theme entitled "The Slavic Expression." Music by Slavic composers from throughout the 20th century was performed, including works by Stravinsky, Rachmaninoff, Prokofiev, Scriabin, Martinů, Marta Ptasynska (Poland), Marek Kopelent

(Czechoslovakia), Ivo Malec (Yugoslavia), and others. One work Dufallo chose to perform which particularly struck him was "Utrenja" by the Polish composer Kryzsztof Penderecki, who was featured at that summer's festival. "Utrenja" is a two-part choral piece about the events of Pascha—the entombment and Resurrection of Christ. To those such as Richard Dufallo who are familiar with the Eastern Christian Paschal celebration (in both the Byzantine and Orthodox Churches), "Utrenja," although composed in a contemporary style, quite remarkably captures the intense flavor and flow of the traditional church music sung during the Resurrection services.

While Richard Dufallo's busy schedule permits him little time to explore his roots in an organized fashion, it is clear in conversation about the subject that his ethnic origins are deeply important to him. He emerges from a people for whom music has always been an extremely important mode of expression, and as a Carptho-Rusyn son, Richard Dufallo in his own way is carrying on this tradition, no longer in the context of the village, but now for the entire world.

THE CARPATHO-RUSYN *PROSTOPINIJE:* THE "KIEV" CHANT AND THE PROKIMEN TONES

(Part 2)

In our previous article, we discussed the *znamennyj* chant, the oldest element in the system of eight *hlasy* ("tones" or "modes") of the Carpatho-Rusyn *prostopinije.* We also observed that from the late fifteenth century on, the church singing of the Eastern Slavs split into two traditions, the "Muscovite" tradition (followed in the Grand Duchy of Moscow, and based on Novgorod church singing) and the "Ruthenian" tradition (followed in the Lithuanian-Polish state and in the Hungarian-ruled Carpathians). Both were originally based on the *znamennyj* chant, but some melodies, especially those usually sung from memory rather than from books, developed rather differently in the two traditions, and the distinctive Ruthenian forms of these melodies are called in Russian terminology "Kiev chant."

This name is not applied to melodies of the eight-*hlas* system in chant books of the Ruthenian tradition; it arose only when the Muscovites came into contact once again with the Ruthenian chant, in the 1650's, when the city of Kiev passed from Polish-Lithuanian to Muscovite rule. Cantors from Kiev were brought to Moscow, where they introduced a number of Ruthenian chant melodies, including distinctive variants of melodies based on *znamennyj* tradition, especially those commonly sung from memory. These are an important element in the Carpatho-Rusyn *prostopinije,* where, of course, they are not designated "Kiev chant." The most important of these are the melodies for *prokimny* and for the *stichiry samohlasnyja.*

The *prokimen* is an ancient way of singing psalms. One selected verse from a psalm is sung; then one or more other verses from the same psalm are "read" in the liturgical recitative (intoned on a single note), the sung verse being repeated after each of the read verses. *Prokimny* are sung at various services. In most cases, the text and the melody are governed by the cycle of eight *hlasy.* There are also *prokimny* in which the text does not change, and only the melody is governed by the cycle of *hlasy;* these are not called *prokimny,* but are referred to by the first words of the text: *Boh Hospod', Vsjakoje dychanije,* and *Svjat Hospod'* at Matins, and *Alliluja* at the liturgy.

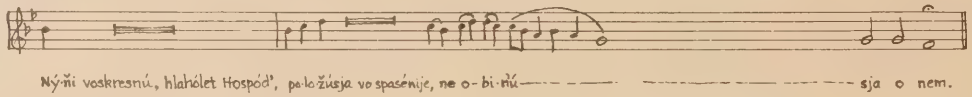
Formerly, when the *troparia* appointed for each day had no proper melodies, they were read as far as the last phrase of the text, and that phrase was sung to the appropriate *prokimen* tone. This method is still used for some special *troparia* at Christmas and Epiphany, and was also applied to the *kondak* of Matins at St. Nicholas Monastery (Mukačevo). More elaborate versions of the *prokimen* tones, to which *Boh Hospod'* and the end of the *tropar'* were sung at Matins, are still known in both Muscovite *"znamennyj"* and Ruthenian "Kiev" versions, although they are no longer used much.

The "Kiev" *prokimen* tones usually repeat the last half of the text of the psalm verse (called *okončanije*), in contrast to the Muscovite versions. The oral transmission of these melodies has led to the development of local variants, whose connection with one another is not always obvious. The short text of the *prokimen* makes it convenient to compare a number of variants. The relationship between the Carpatho-Rusyn *prostopinije* and other representatives of the *znamennyj*-"Kiev" chant family can be clearly seen in such a comparison.

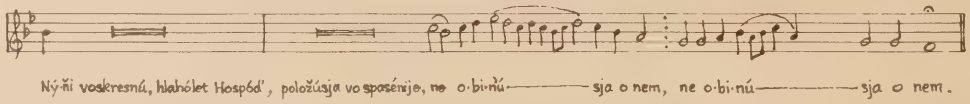
Stephen Reynolds
University of Oregon

The *prokimen* of Matins, *hlas* 1.

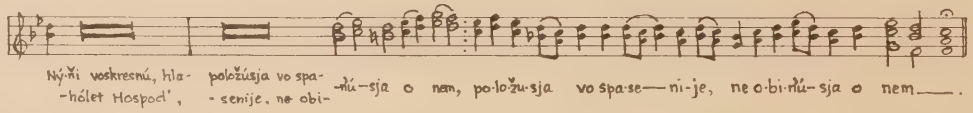
A: The *znamennyj* chant according to the Russian *Obichods.*



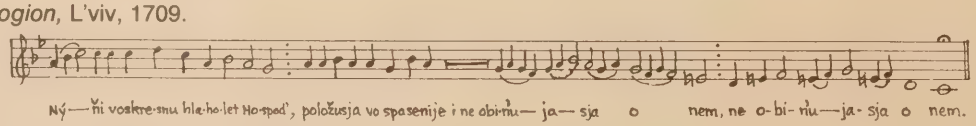
B: The "Kiev" chant according to the Russian *Obichods.*

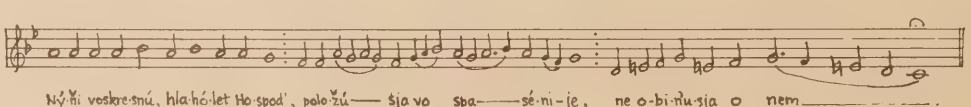


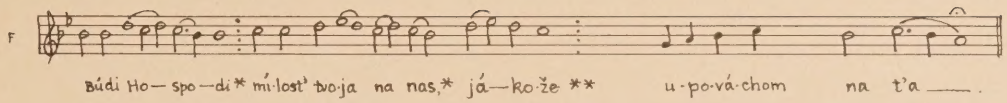
C: The chant of the Kijevo-pečers'ka Lavra (the Monastery of the Caves in Kiev), from the Obichod of 1910.



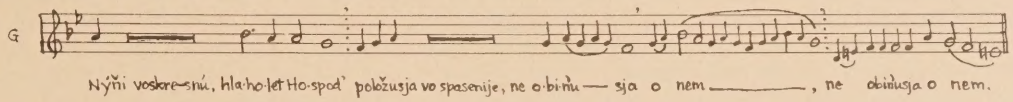
D: From the printed *Irmologion,* L'viv, 1709.



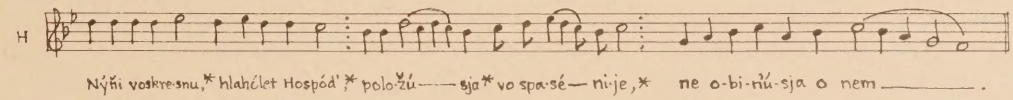
E: From the printed *Irmologion,* Počajev, 1794, and L'viv, 1904.

F: The *prokimen* of the Liturgy, from Dolnyc'kyj's *Hlasopisnec,* L'viv, 1894.



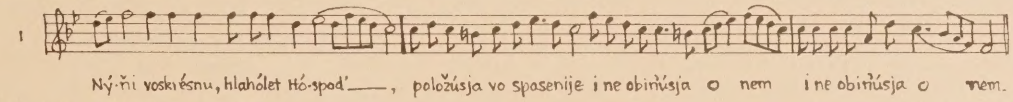
G: From *Vasylijans'ki cerkovni napivy,* Rome, 1961.



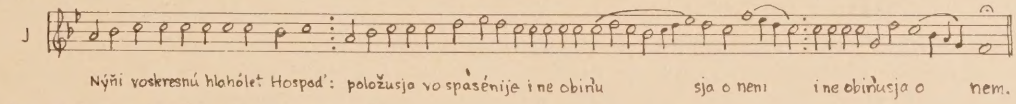
H: From Polotn'uk's *Napivnyk,* Przemyśl, 1902.



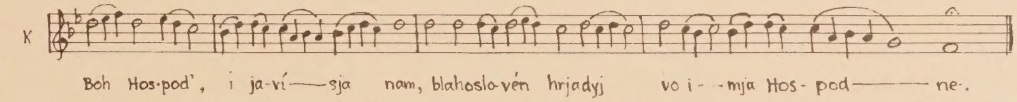
I: From Bokšaj's *Cerkovnoje prostopinije,* Užhorod, 1906.



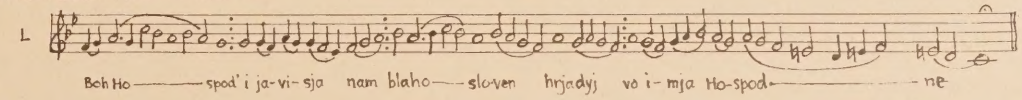
J: From Choma's *Prostopinije,* Mukačevo, 1930.



K: The extended tone for *Boh Hospod'* in the *znamennyj* version of the Russian *Obichods.*



L: The extended tone for *Boh Hospod'* in the version of the Western Ukrainian *Irmologia.* The Carpatho-Rusyn versions (I and J) are closest to the *Irmologion* of 1709 and to Polotn'uk's version. The opening melodic phrase is the same as that of the *samohlasen* tone of *hlas* 1.



RECENT PUBLICATIONS 1976 (Continued)

Hoško, Jurij H. *Naselennja ukrajins'kych Karpat XV-XVIII st.* (The Population of the Ukrainian Carpathians from the Fifteenth to Eighteenth Centuries). Kiev: Naukova dumka, 1976, 208 p.

This is a detailed Ukrainian-language monograph dealing with the Lemkian region north of the Carpathian crests in Galicia. The author focuses in particular on problems of migration, social structure, material culture, and customs of the population during three centuries of the early modern era.

Hrančak, Ivan; Miščenko, Nina; and Pal'ok, Vasyl'. *Robitnyctva horde imja* (Work is a Word to be Proud Of). Užhorod: Karpaty, 1976, 190 p.

This is the first historical survey of the working class in Subcarpathian Rus'. It begins with the late 19th century, when a few factories were built under Hungarian rule, then traces all expressions of worker discontent (strikes, protests, revolts) which occurred during the twentieth century until the advent of Soviet rule in 1945, after which workers have supposedly become content with their plight.

Hyrjak, Mychajlo, ed. *Ukrajins'ki narodni kazky Schidnoji Slovaččyny* (Ukrainian Folk Tales from Eastern Slovakia), Vol. V. Bratislava and Prešov: Slovac'ke pedahohične vyd., viddil ukrajins'koji literatury, 1976, 308 p.

This latest volume in an on-going series includes 28 folk tales given in their original Carpatho-Rusyn dialectal variant. Like previous volumes, this one also includes a scholarly analysis (in Ukrainian), notes on each tale, and a brief Carpatho-Rusyn dialectal-Ukrainian glossary, all prepared by the editor, M. Hyrjak.

Karpatskij sbornik (Carpathian Anthology). Moscow: Izd. Nauka, 1976, 152 p.

This is the second volume published by the International Commission for the Study of Popular Culture of the Carpathians and Adjacent Areas established in 1959. The volume includes 28 articles dealing with linguistic and ethnographic problems, many of which focus specifically on Subcarpathian Rus'.

THE CARPATHIAN YOUTH CHOIR AND DANCERS OF MONESSEN

At the turn of the century, the population and activity in the Monongahela River Valley of southwestern Pennsylvania expanded at a tremendous rate because of the flourishing steel industry along the river's banks. Mills and milltowns sprang up by the dozens and created thousands of new jobs —jobs readily filled by South and East Europeans who came to America to start life anew.

Monessen, Pennsylvania, was one such milltown. Located twenty-seven miles south of Pittsburgh, it attracted a large Carpatho-Rusyn population from the former Austro-Hungarian Empire. Despite the "Americanization" process which has taken place over time, the descendants of these immigrants in the past few years have been inspired by a renewed interest in their grandparents' experiences and rich folk culture. This interest has expressed itself in the formation of folk culture groups in the area.

St. John the Divine Orthodox Christian Church is one of Monessen's Carpatho-Rusyn churches with an exciting and unique group that originated from within its membership. The Carpathian Youth Choir and Dancers is a group of thirty young people ages six to twenty-one who have revived Carpatho-Rusyn culture where it lay dormant for many years. These young people, dressed in authentic native costumes, perpetuate the heritage given them by their ancestors in song and dance and display it at festivals so that others may discover and revel in their culture as well.

The group was conceived exclusively as a Carpatho-Rusyn choir in 1975 by John Righetti, a young parishioner who had for many years pursued in depth the culture of his Carpatho-Rusyn predecessors. Mr. Righetti continued that quest at the University of Pittsburgh, where he received a Certificate in Russian and East European Studies, concentrating on Carpatho-Rusyn culture and history. In the same period, he was active within the community of Monessen, where he helped initiate St. John's participation in Monessen's annual Cultural Heritage Festival as the Carpatho-Rusyn representative.

The group got its start in 1975 when Mr. Righetti assembled five young parishioners to sing at a church banquet. They decided to perform their selections *a capella* (without instrumental accompaniment) and were pleased with their sound. These original members resolved to continue as a group, performing Carpatho-Rusyn folksongs for church functions. Shortly afterward, two new members were added and the group began its long and rewarding drive towards becoming an authentic Carpatho-Rusyn performing ensemble.

Availability of music was the first problem to be tackled. Arrangements of Carpatho-Rusyn vocal music were difficult to obtain in this country. However, sources were discovered to fill the need. The choir transcribed its music from a few available records and, more importantly, from the minds and memories of parishioners—songs long asleep and rarely sung except at home. Fruitful contact was made (and is presently maintained) with other Carpatho-Rusyn cultural groups in the Pittsburgh area. All the music thus gathered was then arranged by the group into four-part harmony.

Costumes were the next necessary items. Obtaining costumes from Europe would have been difficult and expensive, so choir members decided themselves to research native costumes and to make them. Extensive research was done at the library of the Duquesne University Tamburitzans, an internationally famous East European folk ensemble hailing from Pittsburgh. Mr. Righetti's group finally chose to wear the native Rusyn dress of the western regions of the former Maramoroš county in northeast Hungary. Patterns were designed and parents and friends labored until the costumes were assembled.

By 1977, the group had twelve members and was performing both for church functions and outside ethnic festivals. That year, what had been solely a choir for two years became a dance group as well, with dances researched by the group and submitted by St. John's parishioners. But with dancing arose another obstacle—where to get Carpatho-Rusyn dance music? The group finally discovered a few Rusyn records which could be used to provide this. Meanwhile, the Carpathian Youth Choir and Dancers continued to grow, to perform, and to acquire new members.

In 1978, another dimension was added to the choir's activities. For Old Style Calendar Christmas (January 7), the young people sang carols at Complines Christmas Eve, and the following week went carolling to parishioners' homes, reviving a cherished tradition that had faded in more recent times. It was a joyous time for both the young people, who had never experienced this part of their heritage before, and for the parishioners, many of whom expressed delight that this custom was not going to die. Tears filled the eyes of many as the words of "Boh predvičnyj" and "Nebo i zemlija" brought to mind Christmases of long ago.

At present, the Carpathian Youth Choir and Dancers has grown to include thirty members. Though the majority are St. John's members, a few are not. They are young people of Carpatho-Rusyn background from outside the parish who have joined because of their interest in and love of their ethnic heritage.

The majority of the choir's vocal music is sung *a capella* in order to emphasize the beautiful and detailed harmonies, but some is sung to clarinet accompaniment. The repertory includes such familiars as "Červena ruža trojaka" and "Rozmarija" as well as "Ja Rusyn byl." Dances include the lively *karička* circle dance, the men's slapping dance *čapaš,* and a few varieties of the *Rusnak čardaš,* among others.

The Carpathian Youth Choir and Dancers has a long list of performance achievements of which they are very proud. Aside from performing at all church picnics and functions, they have performed at the Westmoreland County Festival of Nations and for four years at the annual Cultural Heritage Festival in Monessen, a multi-ethnic event which this year attracted 80,000 people. They have also performed before

Metropolitan Theodosius, Metropolitan of the Orthodox Church in America, and have appeared on "AM Pittsburgh," a Pittsburgh morning television program, as well as at smaller festivals throughout the Tri-State area.

The Carpathian Youth Choir and Dancers has an impressive past. They hope to continue growing and improving, ever striving to preserve their Carpatho-Rusyn heritage in America, to share it with those unfamiliar with it, and to remind their fellow Carpatho-Rusyn Americans that it is truly something of which all can be proud.

John Righetti, Director
Carpathian Youth Choir and Dancers of Monessen

RECENT ACTIVITIES

Pittsburgh, Pa. In September, 1979, Patricia Ann Krafcik, editor of the *Carpatho-Rusyn American,* began an appointment as Assistant Professor in the Department of Slavic Languages and Literatures at the University of Pittsburgh. She received her Ph.D. at Columbia University in New York City. Among her courses, she will teach comparative Slavic folklore, including Carpatho-Rusyn folklore.

New Haven, Conn. On October 13, 1979, the Slovak Studies Association and the Czechoslovak History Conference co-sponsored a session on the Slovak state (1939-1944) at the 11th National Convention of the American Association for the Advancement of Slavic Studies. A paper on "Rusyns and the Slovak State" was delivered at that session by Dr. Paul R. Magocsi of Harvard University. The speaker stressed how for centuries Slovaks and Rusyns lived in harmony with each other, but that political developments after World War I led to friction between the two groups, especially in the Prešov Region of eastern Slovakia.

Fairview, N.J. The Carpatho-Rusyn Research Center has recently published a *Guide to the Amerikansky Russky Viestnik,* Volume I: 1894-1914, by James M. Evans. This 522-page study provides a detailed bibliographic survey of the first twenty years (1894-1914) of the oldest and most influential newspaper, the *Amerikansky Russky Viestnik.* The *Guide* makes it possible for the first time to find easily 685 biographies, 36 photographs, and 510 articles by early Rusyn-American clergy and laymen, as well as innumerable other articles about organizations, the press, the church, social developments, and cultural life of Rusyn immigrants to the United States before World War I.
(Available from the Carpatho-Rusyn Research Center for $9.50).

Barberton, Oh. On November 9-11, a Carpatho-Rusyn Cultural Workshop was held at St. Nicholas Byzantine Catholic Church (Father Robert Yarnovitz, pastor). The workshop was conducted by Jerry Jumba of Pittsburgh, Pa. It included a lecture-discussion on Rusyn history and culture, and a slide show covering traditional wooden churches, iconographic art, costumes, and village life. Sessions in Carpatho-Rusyn folksong and folk dance were held, and a lesson was given on how to collect oral histories on life in Subcarpathian Rus' and on the immigrant experience in the United States.

St. Paul, Minnesota. The Immigrant History Research Center (IHRC) of the University of Minnesota has published *The Carpatho-Ruthenian Microfilm Project: A Guide to Newspapers and Periodicals.* This twenty-page booklet, compiled by Dr. Frank Renkiewicz, provides data on more than sixty Rusyn-American newspapers, journals, and almanacs that were microfilmed by the IHRC from funds provided by the National Endowment for the Humanities in Washington, D.C. and the Byzantine Rite Ruthenian Metropolitan Province in Pittsburgh. As a result of this project, a significant portion of the Carpatho-Rusyn heritage in America has been preserved. The microfilms are available for public use, and four complete sets will be deposited at the IHRC in St. Paul, the Slavonic Division of the New York Public Library (Manhattan), University of Pittsburgh Library, and the John Carroll University Library (Cleveland).

Pittsburgh, Pa. On November 17, 1979, the well-known Viking Inn Restaurant sponsored a "Carpatho-Rusyn Night" featuring an authentic Carpatho-Rusyn menu and Carpatho-Rusyn dances and songs performed by the Slavjane Folk Ensemble of Holy Ghost Byzantine Catholic Church of McKees Rocks, Pa. Carpatho-Rusyn dance music was provided by the Music Maker Orchestra.

Detroit, Mich. On November 23-26, the Beskidy Rusyn Ensemble of Sacred Heart Byzantine Catholic Church sponsored a Rusyn folksong and folk dance workshop, conducted by Jerry Jumba. The workshop was intended to increase the song and dance repertory of this recently-established and enthusiastic group. A major focus of the group's interest, explored during the workshop, is the Rusyn-American immigrant play—*predstavlenije*—of which there are numerous examples.

Request to readers: If you are in some way involved in a Carpatho-Rusyn community or in any kind of activity which contributes to the preservation of Carpatho-Rusyn ethnic heritage, and wish to share this with us for publication in the *Carpatho-Rusyn American,* please inform the editor.

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